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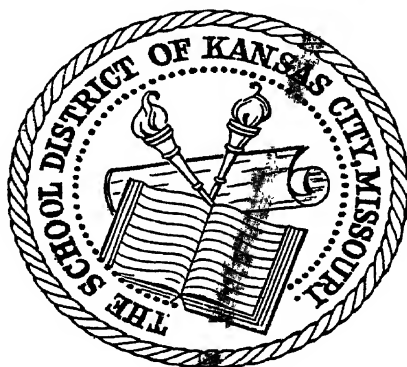
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YEARBOOK  
*of the*  
MUSIC EDUCATORS  
NATIONAL CONFERENCE

*Twenty-Ninth Year*  
1936

THE UNITED CONFERENCES

CALIFORNIA-WESTERN SCHOOL MUSIC CONFERENCE  
EASTERN MUSIC EDUCATORS CONFERENCE  
NORTH CENTRAL MUSIC EDUCATORS CONFERENCE  
NORTHWEST MUSIC EDUCATORS CONFERENCE  
SOUTHERN CONFERENCE FOR MUSIC EDUCATION  
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# F O R E W O R D

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A SUBSTANTIAL PORTION of this Yearbook represents results of the studies and deliberations of the twenty-six educational committees of the Music Educators National Conference, covering the biennial period 1934-36. For the most part, the work of these committees culminated in the "section" meetings which were important features of the biennial convention, New York, March 29-April 3, 1936.<sup>1</sup> Certain committees did not hold meetings, and their work is represented by reports submitted at the time of the convention or later. In several instances the activities of educational committees were focused in meetings devoted in whole or in part to demonstrations and discussions of a nature which can only be partially covered in a printed record.

In addition to material made available by the educational committees and four reports by the Research Council,<sup>2</sup> the volume contains selected papers and addresses from general sessions and from various clinics, group meetings, etc., held in connection with the 1936 convention, and there are several important contributions from other sources, which are duly credited in each case.

In selecting and preparing the material for Part I, effort has been made, as in the past, to avoid duplication of content; papers have been shortened in some instances and, in others, excerpts and digests have been provided—all of this to conserve space and to make the volume as concise and practical as is possible in view of the abundance of text matter which must be assembled between two covers. Attention is also called to the fact that the book is compiled for convenience in general use and not in the form of a report of proceedings. Therefore, the articles are grouped under the general headings of the various sections of Part I, and are not specifically identified with meetings or committees except as required for clarity, or to connect a series of related papers or discussions, or for other reasons essential to the usefulness of the book. The personnel lists of the various educational committees and other groups are printed in Part II. To these individuals, as well as to those whose names appear in connection with various articles and discussions, credit should be given for what the Editors believe to be one of the most valuable books pertaining to music education ever published.

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<sup>1</sup> A brief report of the convention is printed in Part II of this volume, together with the complete program.

<sup>2</sup> Music Education Research Council of the M.E.N.C. The four reports included in this volume are: (1) *Music Supervision in the Public Schools*, (2) *Course of Study in Music for Rural Schools*, (3) *Course of Study in Music for Grades 1-2-3*, (4) *A Survey of Music in the Senior High School*.



## A STATEMENT OF BELIEF AND PURPOSE

REGARDLESS of other considerations, it is probably true that the permanency of music-study as a factor in the educational program is dependent upon the ultimate benefits accruing therefrom to the public—individually and collectively—through greater opportunities afforded for enjoyment of life, and through the social, cultural and spiritual advancement of the people.

We believe that the full measure of these benefits is best guaranteed by affording to children, during the impressionable years of their public school life, the opportunity to respond to those unselfish and idealistic interests that are native to children before stern utilitarian motives begin to usurp their energies and attention. To this end we have pledged ourselves to do all in our power to discover, encourage, and develop, in school hours and at school expense, every child's interest and talent in music. We believe, moreover, that such interests and talents are, however small or however great, at least equally genuine, and that equally will they be spiritually rewarding, both to the individuals and to the social complex.

As steps toward the attainment of our aim, we believe that:

- (1) *Every child should be given the opportunity to sing music that will be pure and lovely to him.*
- (2) *Every child should be given the opportunity to play the instrument of his choice to the point that is fixed by his individual interest and talent.*
- (3) *Every child should participate in concerted music in order to absorb the lesson that men collectively are idealistic and may unite for unselfish as well as for utilitarian ends.*
- (4) *Every child should be led to feel that in musical endeavor the widow's mite is as worthy as the rich man's talents, if it be offered sincerely.*

But while the impress gained in youthful years is abiding and can never be wholly lost, we believe that social living would gain in depth, richness, and charm, were the better preoccupations of childhood and youth not permitted to become outworn in adult years. The development of a universal spirit of true musical amateurism, which shall carry over from school days into the life of each citizen, is accordingly desirable.

The Music Educators National Conference, therefore, in full acceptance of its responsibility as the representative and champion of progressive thought and practice in music education, bespeaks united effort through every available medium in behalf of a broad and constructive program which shall include:

- (1) *The interrelation of musical interests and activities of school and community.*
- (2) *Increased opportunities for participation through promotion of musical organizations within the various social, recreational, industrial and institutional units.*
- (3) *The popularizing of playing and singing as a recreational and leisure-hour activity.*
- (4) *Encouragement of home-circle singing and playing.*
- (5) *Greater attention to the small ensembles—both vocal and instrumental.*
- (6) *Improvement of choir and congregational singing in the churches and*

*Sunday schools; increased use of choral singing, orchestral and instrumental ensemble playing in connection with church activities.*

*(7) Development of festivals—both choral and instrumental.*

*(8) Encouragement of discriminating hearing of music.*

*(9) Fostering active interest in the music of the amateur (both school and community) on the part of professional musicians, composers, artists, conductors and teachers.*

*(10) Provision for musical development and guidance of citizens of all ages and in all walks of life through a comprehensive plan of supervision—school and community, county and state.*

[NOTE: This statement was first published in the October, 1930, *Music Educators Journal* (then the *Music Supervisors Journal*). It was later revised and in 1931, by authority of the Music Education Research Council, included in a booklet of information regarding the purpose, organization and activities of the Conference. Collaborating in the preparation of the statement, besides the members of the Research Council were members of the Executive Committee, Editorial Board, Council of Past Presidents, Sectional Conference Presidents, and other representative members of the United Conferences.]



PART I  
PAPERS, ADDRESSES, DISCUSSIONS

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SECTION 1  
MUSIC IN EDUCATION AND IN LIFE  
VARIOUS PHASES AND VIEWPOINTS

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MUSIC IN THE SENIOR HIGH SCHOOL CURRICULUM  
REPORT OF A RESEARCH COUNCIL SURVEY



## CHANGING INTERPRETATIONS OF CULTURE

HARRY WOODBURN CHASE

*Chancellor, New York University*



THE RISE AND DEVELOPMENT of music education in the schools of America is one of the most striking achievements of education within our generation. It has involved not only the extraordinarily rapid rise of a new subject matter; it has wrought a fundamental change in the attitude of the public itself. I still recall with pain, after all these years, the fact that as a boy for some unknown reason, it seemed good to my family that I should "take music lessons." Being an obedient youngster, I therefore went weekly to the local village expert—you all know the type. But the point is that as I went and as I came I avoided with care those boys of my own age who might possibly be in the neighborhood; for I was doing something slightly shameful, something outside the code, and I knew it and they knew it. I dreaded announcements when guests were present that I was "studying music." The day when my family, finally convinced of my utter incapacity in music, abandoned the experiment, will always remain one of the bright spots in my boyhood recollections.

Now I ask you to consider the magnitude of the cultural change that is involved in the contrast between that attitude and that of the schoolboy of today. I need not detail to you what that attitude is. Interest in and creation of music are not only socially respectable, they are among the elite. Young people all over the country compete for musical excellence in ways that make not only good performance but understanding audiences. I have seen how college glee clubs, to take only one illustration, have changed from the days of the "bulldog on the bank and the bullfrog in the pool" to the rendition of music that a generation ago could neither have been performed adequately nor listened to with patience, not to say understanding.

Certain sociologists tell us that, when a culture is changing, not all parts of it change at the same rate. There are always certain survivals from the older pattern. This is naturally true in the field of music, as anywhere else. Let me cite just two of these.

The first grows out of the fact that there is still a good deal of musical illiteracy in America. I mean the "song-hits" of the cheapest variety which still arise to plague us. Whether their writers have not yet learned that the musical taste of America is changing I do not know—I suspect rather that the percentage of musical illiteracy is still rather high. At any rate, these song-hits are more perishable than they used to be. The radio has multiplied their nuisance value while they survive, but it also delivers the coup de grace with celerity and assurance. The hit of last season disappears so quickly that, like Francois Villon, we may well ask: "Where are the snows of yesteryear?"

A second token of the fact that our change is not yet complete applies to the adult male of the generation to which I belong. For a considerable number of years I used to do a good bit of speaking at luncheon clubs and similar gatherings where community singing by those present was a part of the program. It is my experience—and I ask you to regard me as something of an expert on the subject—it is my experience that nine out of ten males of my generation thoroughly detest and abhor sharing in such experiences, that they do it shamefacedly, self-consciously, and because it seems to be the thing to do.

If a secret ballot were to be taken, I suspect the practice, by men of my generation, would be abandoned tomorrow. It may be that the younger generation now carrying on will lack such self-consciousness, and it may be, on the other hand, that we as a nation are just not built for real enjoyment along those lines. I don't pretend to know the answer.

The changed importance of music in our educational scheme and in our social reactions toward it, is one indication of the fact that our interpretations of culture are undergoing a definite change. Another clear indication is to be found in the attitude toward the fine arts. With art classes widely organized in public schools, with the increased attention paid to the study of art by colleges and universities, with greatly increased public interest in art exhibitions of many sorts, the American public is at any rate becoming art-conscious. Even the Federal Government, in its relief program, regards projects in art, music and decoration, as legitimate enterprises for support. The point is, I suppose, that no comparable relief program a generation ago, had it been in existence, would conceivably have regarded such activities as entitled either to consideration or support.

A further noteworthy point seems to me to be the extent to which we are beginning to develop our own sense that there is a distinctly American word to say in all forms of art. In architecture, we have of course struck a quite new note in America with the creation of the skyscraper, which has become more and more a thing of beauty as well as of convenience; an excellent illustration of the way in which a form designed to meet a definite practical need can also be an artistic achievement. In literature we began a long time ago the creation of a definitely American school. In painting we see the influence toward the development of regional schools of American art, with such names as Grant Wood and Benton. In music we have both an increasing number of good American achievements and a growing willingness on the part of the public and those in authority in musical circles to encourage native talent. The ten-week series of opera performances in this building [Metropolitan Opera House] this spring in coöperation with the Juilliard School is one illustration of what I mean.

One tendency that has become apparent, not only in America, but elsewhere, is that of using art for purposes of propaganda. Of course, much depends on the definition one gives of propaganda. There is a sense in which art which has, for example, religious and patriotic themes as its motives may be called propaganda art. Such art is a universal expression of the human race. What I have in mind however, is rather the tendency to judge the arts in terms of the economic and social viewpoint they portray, rather than by their excellence as works of art. It is the exaltation of these above form and quality. A Soviet composer must make his music proclaim the excellence of Soviet society or the iniquity of Capitalism. Novels are judged, by some American reviewers at any rate, in terms of their economics more than in terms of their craftsmanship. Mural paintings, in the hands of a particular school of artists, are not considered worth while unless they may serve to facilitate the class struggle.

Now it seems to me that one of the essential things about culture is that it involves the enjoyment of excellence in and for itself. I do not believe that one thinks about the world's greatest achievements in art in terms of a definite social message which they are assumed to convey. Beethoven's Fifth

Symphony, the Victory of Samothrace, Hamlet and Macbeth, the stained glass of Sainte Chapelle or Chartres—these things surely we enjoy for themselves, as achievements which are magnificent creations of the human spirit, and their own justification regardless of whether their authors ever heard of economics or sociology or ever had any desire for the reform of the human race. I do not want to see regard for beauty as such vanish from our culture, or be subordinated to a message. I am convinced that to subordinate regard for art as art to the theory that it must teach something is just as fatal to art as to insist that there was nothing but applied science, and that pure science ought not to be pursued, would be to the progress of science.

I have tried simply to say then, that our own American culture is much more generous to the arts than it was a generation ago. Respect for their practitioners is greater and public appreciation of them is far more widespread. We are developing regard for American art, and it is increasing in excellence. We recognize, again, that the classical moulds of art expression are not the only ones which may be devised. Modern music, modern art, modern literary forms, have an increasing appeal to wider and wider circles. With all the extravagances of which individuals have been guilty, it is none the less true that there are modern art forms perhaps better adapted to the contemporary spirit than those of classical tradition. It is inevitable, I suppose, that in the end any civilization should develop the cultural forms best adapted to express its own genus. Borrowed forms cannot do this adequately. To the extent to which we are different people from the men and women of the Renaissance or the eighteenth century—to that extent we will create in the end new and more satisfying forms.

And now may I say a word as to the significance of all this for education. It must be apparent to us all that, being in the sort of world we today inhabit, our educational system has grave and immediate practical responsibilities. The satisfying adjustment of human beings to the world they must live in is no simple task. Responsibilities are multiplied—education for saner and more enlightened citizenship, preparation for professions, vocations and for business must be carried through with increased effectiveness.

These things, and others like them, must be done, and done to the best of our ability. And yet we cannot forget—we cannot afford to forget—that educated men and women are also people who must have satisfying and developing inner resources; that enjoyment and appreciation and, if you please, culture, belong definitely among the objectives of any intelligent educational scheme. I remember a friend of mine telling about a gathering of people who came together because they had an artistic interest in common. His comment was: "They all enjoyed themselves so much, and the best thing about it was that there was no purpose in it." That is what I mean. We need more activities that have no practical purpose in them, but that contribute to the sheer enjoyment of life. We need them both as those who appreciate and those who create.

Henry Seidel Canby, in his *Alma Mater* speaks of life on the college campus a generation ago as characterized by a fierce desire to "get somewhere" in the field of student activities. Men "went out" for glee clubs and dramatic societies and student magazines not primarily because they enjoyed the self-expression they made possible, but to create records as student leaders. That spirit has by no means yet disappeared from our educational institutions.



But, as teachers and administrators it seems to me our duty to try as and when we can to replace it by the inculcation of a spirit that finds in the self-expression itself, is the enjoyment itself, the goal of such efforts.

And so I bring to a close this rambling discourse. As a layman in the field of the arts I have exercised my privilege of wandering as I chose within the very large limits of my subject. To all music educators, who are responsible for the advancement of one of the essential arts in our educational system, may I be privileged to extend my best wishes, and to express my confident hope that what has been begun in music in America in this last generation is but a beginning of what we may expect to see accomplished as the years go by.

# THIS SYMPHONY OF LIFE

JOHN FINLEY

Associate Editor, New York Times



MANY YEARS AGO I wrote a bit of verse addressed to those who play only the bass viol, that is, those who never play a solo, who always have to assist those who lead, for I was told that players on this instrument were seldom accorded a solo part. I have since learned that there are occasional bass viol soloists, one of the outstanding virtuosos being none other than Koussevitzky, conductor of the Boston Symphony Orchestra.

At any rate, I saw the half dozen or more bass viol players at the Philharmonic concert last night back at the rear of the platform and now and then heard the deep voices of their giant strings sounding through, but only in company with others, and recalled these lines which I repeat:

Could we but hear the music of the days,  
As that unfinished symphony I heard last night,  
And see life's laborers as those who played—  
Each taking his own part religiously,  
Knowing that if he fails in but one note  
The others cannot make the perfect thing  
Which He the great Composer has designed!

\* \* \*

I followed now this player and now that,  
As each some clear-wrought melody led forth,  
Speaking the theme for all the orchestra,  
Which gave assent in changing harmonies;  
Or watched this group now regnant and now that,  
As when one party rising, dominant,  
Bears bravely forward some great truth, and then  
Another catches it and takes it on  
Till all break forth in final plebiscite.

\* \* \*

But ever I came back to those who stood  
Calm in the varying moods of sound which swept  
Across the stage that was to me the State,  
The World. \* \* \* Their instruments could never lead;  
Their range was narrow; and, when played alone,  
They had no voice to stir or satisfy;  
Only with others had their strings the power  
To vibrate in immortal minstrelsy.

James Lane Allen in his *Choir Invisible* makes one of his characters (the parson) say that every civilization gives out its distant musical quality; that the different ages have their peculiar tones. For generations in Greece you can hear nothing but the pipes; in others, nothing but the lyre. Rome was a trumpet. All Ireland was a harp. Scotland—well, you know what Scotland is! Plato was the music of the stars and Luther a cathedral organ. So the whole past becomes the music of the world. But for America, it is the

mighty chorus of voices and in many tongues; or it is an orchestra playing a new world symphony, the one with the many, under chosen leadership, but each playing his or her free part religiously.

As I wrote Dr. Henry van Dyke on his seventieth birthday,

If I could choose I'd be a 'cello  
Vibrant to Autumn's winds and mellow  
With memories of Summer's melodies  
And Spring's soft prelude stirrings in the trees,—  
If I could choose I'd be a 'cello,  
Nor care if leaves turned sere and yellow.

When I was Commissioner of Education for New York, Dr. Charles W. Eliot made at my invitation an address which I have been wont to call his last educational will and testament, and to which he added a codicil appearing in the *New York Times* under his name. One item was, "Teach every child to draw, model, to sing or play a musical instrument and read music." There was another which somewhat startled me, for having been brought up under Puritan restraints and having been for several years president of a college where these restraints were a part of its tradition, where smoking was not permitted on the campus, where card-playing and dancing were considered sinful, I was hardly prepared despite my subsequent years in New York, to urge *dancing* as an educational prescription as he did. He did not, to be sure, call it dancing. He referred to it periphrastically as a "method of training young children and adolescents to make rhythmical movements of the limbs, head and body in time with music." These were approved, as he explained, in that they required two mental exertions of high value: first, a concentrated attention to the music with instant response to any change of rhythm; and second, complete inhibition of irrelevant sights and sounds.

But in an earlier letter to Charles Francis Adams (1907) Dr. Eliot does not hesitate to call it just dancing. I found in Mr. James's collection this quotation:

"Hazlitt's remarks on dancing seem to me very judicious, particularly when he qualifies his valuation of dancing by the phrase 'these are the small coins in the intercourse of life.' I have often said that if I were compelled to have one required subject in Harvard College, I would make it dancing if I could. West Point has been very wise in this respect, and I am inclined to think that Annapolis has the same policy."

President Eliot probably was not unaware that Plato in his maturest work, "The Laws," held that a good education consisted in learning how to sing and dance well, and that Marcus Aurelius likened the art of life to the dancer's art. Had Havelock Ellis published earlier "The Dance of Life," he might have quoted in support of his suggested prescribed course the initial paragraph:

"Dancing and building are the two primary and essential arts. The art of dancing stands at the source of all the arts that express themselves first in the human person. The art of building, or architecture, is the beginning of all the arts that lie outside the person, and in the end they unite. Music, acting, poetry, proceed in the one mighty stream; sculpture, painting, all the arts of design in the other. There is no primary art outside of these two arts, for their origin is far earlier than man himself, and dancing came first . . . The joyous beat of the feet of children, the cosmic play of philosophers' thought rise and fall according to the same laws of rhythm."

It was said by Goethe that "if language were not incontestably the highest gift that we possess, music would be." But hearing exquisite music, we know that the gift of language—even Goethe's gift—is not incontestably the highest. Beethoven himself said of Goethe's poems that when they went through his brain they threw off music. So may such music be said to be the most highly purified emanation of the spirit of man in its seeking after the infinite. But Sidney Lanier has put it in a more graphic and less ethereal way in his all-but-forgotten essay of six years ago entitled "From Bacon to Beethoven" (in his book on "Music and Poetry"): "For, as Shakespeare is so far [and still is] our king of conventional tones, so is Beethoven our king of unconventional tones. And as music takes up the thread which language drops so is it where Shakespeare ends that Beethoven begins."

Sidney Lanier in the essay to which I have referred spoke of the great work which the piano had done in his day (sixty or seventy years ago) for music, though, as he said, this instrument was not the "final good." "Never was any art so completely a household art as is the music of today," he asserted, "and the piano has made this possible." But he added prophetically that when America had learned the supreme value and glory of the orchestra, then he looked to see America the home of the orchestra and to hear everywhere the profound messages of Beethoven and Bach to men.

We have in these sixty years gone far beyond the dream of this flute-playing poet, who sometimes played in a symphony orchestra in Baltimore. Not only are these profound messages heard in every great city and many of the lesser ones, but they are now to be listened to in every village and may be heard in every home—by the isolated music lover.

It is an amazing wand that music now wields. Under its conducting the country child may become as familiar with the greatest symphonic or lyrical compositions as with the songs of birds, and the city child may learn that beyond the confusion of street sounds about him there is something at his instant command, unseen as Shelley's skylark but heard as a "shrill delight." The value of the radio and the phonograph as educational agencies is being urged in every field of human interest and culture, but in none can they bring more than in that realm which lies beyond the spoken word—the realm of what Sidney Lanier called "the unconventional tones," which may be understood of all.

Twenty-one years ago I made a May-Day address at Vassar College on education for the right use of leisure. Having been brought up on the hymn "Work for the night is coming," it was a decided departure from its insistence to contend that this was a proper aim of education. I had thought that I was the first person that had ever held this view, but I discovered after I had reached my conclusion that Aristotle had reached the same conclusion somewhat over two thousand years ago. He, however, was thinking of the privileged few and not the many, and for them he made it the chief end of education.

With the added leisure compelled or elected that has now come to the many, there is an added reason for educating youth for the right use of leisure—not only in and for the days of their youth, but in preparation against the evil days when, as the Scripture has it, they will say, "I have no pleasure in them." The whole pattern of common life is changed. A few months ago the Legislature of the State of New York enacted a law requiring attendance at school of all boys and girls, with a few exceptions, up to sixteen years of age. This but recognizes what is already existent in many communities.

Fifty per cent of all youth of high school age are already in high school. In some systems all of them are in school. This reflects in some measure, of course, unemployment, but it means the prolongation of the period of leisure—and leisure spent in school. And it will be remembered by some at least that the Greek word for leisure (*scholé*) became our word for school.

This extension of the period of leisure should help to make possible a higher vocational skill and also an enrichment of life by an acquaintance with what the arts have to offer. We have indeed come into a new era, one in which we may carry out the program of Charles W. Eliot's last educational will and testament: "Teach every child to draw, model, sing or play a musical instrument and read music."

I once heard Paderewski play in a barn of a place up-state and I went out with two thoughts. First:

The marvel that a human mind  
(From protean animalcules upward bred)  
Should transmute into sounds (through hands  
That might be clinging still to tropic boughs)  
What other minds, discarnate now, have dreamt  
From out the air, into such symphonies  
As God with all His earth-orchestral range,  
From cataract, through soughing wind, to lark,  
Could not produce.

And second this:

A sense of clear rebuke  
To idle, sloven, ineffectiveness,  
In every movement, practised till it seemed  
As perfect as an orchid or a rose,  
True as a mathematic formula  
But full of color as an evening sky!

That is, first, the marvel of what a man or a woman can do, and second, the disappointment that he or she does not do more. For most of us waste enough leisure time to make ourselves musicians, artists, scholars, poets, or what we will, able to minister in our avocation to our own development and to human happiness even beyond that which we can do in our vocation. Fortunate are you who in your vocation find that opportunity.

-

## MUSIC AS AN EDUCATIONAL FORCE

S. PARKES CADMAN

*Minister, Central Congregational Church, Brooklyn, New York*



IF WE COULD SEVER the material bonds which restrain imagination, it would be free to do what it is intended to do. We should then better understand that for man the stars revolve, the winds blow, the seasons come and go; that through the whole visible creation runs the spinal cord of an ascertainable purpose.

No art is so effective to this end as music. It is one of life's essentials which seems to me to almost equal air, water or fire. What these do for the body, music does for the soul. Under its spell we recall our days of light and shade, sunshine and storm; our nights of delight or woe; our hours of calm tranquillity or painful agitation; our moments of exultant vision or dark despair.

Its endless diversity of ministries reminds one of the constancy, fidelity and comfort of Nature. The deep wounds inflicted by our unfaithfulness to life's highest interests may not yield to the art which "has charms to soothe the savage breast." But these make them more endurable.

The revolutions in human affairs which involve immense gains and losses have evoked from God's minstrels some of their greatest achievements. Other arts languish in the tumult of conflict. Poetry and painting often have been seduced by the false splendors of the battlefield and their genius prostituted to the praise of brutality. But in the heart of the cataclysm prevailing during and after the Napoleonic wars, the musical world was permanently enriched by operas, symphonies, tone poems and songs we shall never willingly let die.

When as now all values are being reappraised, we are well advised by this memorable week to turn to genuine music as giving us a spiritual basis on which to rebuild our inmost selves and our spiritual enterprises. Its educational force can scarcely be overestimated. Under the magic of so transcendent a genius as Bach or Palestrina or Beethoven we realize that though our environment is austere and majestic, it is also friendly and companionable. Of course there are pampered people enervated by ease, and others who are morose because of their hardships, whom no marvels of harmony could satisfy. There are also wilfully ignorant folk who shut themselves out of the soul's paradise which music creates. Slaves of speed without direction who move the more rapidly because they do not know where they are going, would not give a choral concert by the massed chorus of the nation a hearing if they had to forego their heedless rush. This manner of life forbids joy to them even though they stood in the presence of the celestial chorus above, and heard the anthems which are as the sound of many waters. But such sorry groups are far outnumbered by the hosts of music lovers who get consolation for sorrow, strength for weakness and guidance for perplexity through their devotion to the noblest of arts—the universal language of heaven and earth; the one intelligible speech of all ranks and conditions of men.

Those who are influential in finance, politics and trade and industry should not forget that beauty of sound is mankind's richest gift next to the ethical religion with which it is inseparably associated. Many who could, do not forward the interests of music as they should, with the depressing result that in post-war America thousands of unemployed and impoverished vocal and instrumental music makers are walking the streets of our cities. Not one of these servants of the public good should be regarded as negligible by any intelligent citizen. On the other hand, the radio has increased the popular appreciation of good music. When every allowance is made for the "crooning"

and "jazz" thus transmitted, we are still in the black and not the red. Those who pour contempt on "canned music" are blind to the fact that the time draws near when classic arias and choruses will be familiar to the children and youth of the nation and to the toilers in fields and factories; when every place of entertainment, every gathering of importance, and every home with a radio, will be a refuge from the tide of discordant noises which menaces health of body and sanity of mind. "Listening in" to first class instrumental and vocal performances enables the simplest folk to enter realms of cultural joy and inspiration hitherto closed to the majority. The exotic stage of music has seen its meridian and is now on the decline. Instead of being the privilege of the few it will become the pursuit of the many.

One could mention the striking change in sentiment concerning the Divine art. Fifty years ago those who followed it took the risks of the pioneer. They were scarcely tolerated in America. Even as late as 1916, when I joined the military expedition to the Mexican Border, it was difficult to arouse interest in worth-while songs and choruses. Thanks to the fine work done in high schools, colleges and universities; to the splendid enterprise shown by choral clubs, amateur orchestras and kindred organizations, bad music and its outworn types are in retreat. Let us continue the remedial task so auspiciously begun, since ours is the distinction of serving what Carlyle called the most important moment, which is "the beginning moment."

George Bernard Shaw's comment that "music is the brandy of the damned" can be matched by the assertion that it is also the new wine of the kingdom of brotherhood and good will. To say, however, as does George Santayana, that all music is "essentially useless," as life also is, only shows the blind spot in this observer's eye. On the contrary, life and the love which is life's rebirth; peace and the undisturbed energies it fosters; reconciliation and the fresh start it gives; patriotism and the reasonable internationalism of which it is the stem; friendship and the load lifting it insures, are one and all indebted to the songs that celebrate them as much as to any other form of advocacy. It is impossible to speak of happiness without reference to the spaciousness and permanency which music has bestowed on it. The language of tones belongs equally to all mankind and melody is the medium through which the music makers speak to every human heart, and every condition of our existence.

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# ORCHESTRATING THE CURRICULUM

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FOR A MERE NOVICE to talk to the varsity players about their play must seem odd to many a music master. But a simple spectator who, having eyes, uses his tyro's eyes to see with may perchance render some slight service to veteran experts, the most skillful in their craft.

Music teaching, like football, can conceivably be a more or less mechanical routine unrelated to other school subjects, instead of the school's breath of life which it should be. Knute Rockne so feared mere mechanization in his football teams that he installed classes in football elements and theory which he called "skull practice." Finally he took the ends alone for skull practice, then all tackles, and then all guards. When he got to the quarters he had exactly three players for skull drill in offensive plays. Now a second string quarterback seldom gets to play; a third string quarterback scarcely ever. To the first string quarter Rockne said, "The ball is on your twenty-yard line, fourth down and a yard to go. What would you do?" Quick came the answer, "I'd kick." To the second string quarter Rockne said, "The ball is on your ninety-yard line, fourth down and a yard to go, what would you do?" "Forward pass," replied the quarter. To the third string quarter Knute said, "The ball is on their two-yard line, fourth down, what would you do?" The third stringer sadly said, "I'd slide along the bench to see the play better." Whereupon Rockne drew on what the third stringer had seen as a bench-warmer to illustrate and instruct the expert quarters in quarterback plays. Similarly you have with you today<sup>1</sup> numerous teachers not presently connected with any music faculty. We fondly hope that our attendance will contribute to something other than your large enrollment; to a clearer orientation of music as an activating factor in the total curriculum, fitting into it without injury to either, rather than accepting mere tolerance or sentimental acclaim of its publicity or theatrical value. We hope for a livelier appreciation by entire faculties of the significant rather than spectacular values which might be derived from it in every part of school life throughout the whole curriculum.

Several "regular teachers" in Milwaukee applied to me for permission to attend this convention of "irregular teachers." Many of my colleagues thought that it was too irregular for "regular" teachers to be given convention permits to go to a music meeting, and so we had quite some debate. Out of it there finally emerged letters from me as superintendent granting the permission. One of them, to a primary teacher, stated: "You appear to be using music as a daily hand-maiden helping your children to happier regular work. Also I am of the opinion that there will be questions discussed of great value to the general problem of a primary teaching assignment. I am therefore hereby granting you these days for the music conference if you wish to use them as a primary teacher for primary purposes."

The lady to whom those lines were written is a modern Brunhilde born near Weimar. She is happily here today. She seems to think that music teachers are also teachers. She suspects that possibly supervisors have not lost all of their teaching technique and that they may be able to teach her something about teaching. And as to the subject, she knows any subject of teaching is ubiquitous—contacting a multitude of other subjects. She laughs gaily at any

<sup>1</sup> At the 1936 biennial meeting of the M. E. N. C. This address was delivered at the third general session, Metropolitan Opera House, April 2.



brittle scholastic set-up intended to keep her in her place and dubs herself an Herbartian.

Educational thinkers long before Herbart protested against the rigid compartmentalization of subject matter. They had deplored the tendency of specialists to go their own separate ways in their own special fields, disregarding the relationships which should exist between the particular subject and the child's whole education. These deploring generalists sought to have the various subjects of the child's program bear some relation to each other in the fond hope that not only interest but also actual learning might be thereby increased. Since Herbart there has been a sesame series of educational passwords.

The Herbartians, it will be remembered, insisted that what the child was taught should be related to his past experience. They became a sort of occult lodge and gave us one of our first great modern passwords, standing alongside Froebel's "self activity," when they employed the term "apperceptive mass." Apperception meant something more than mere perception. It signified a mental digestion. Music is a mental digestive fluid. Apperception literally meant adding to perception. The word became the password with which all true teachers were expected to be familiar. The term was used to describe the understanding which resulted from relating a new experience to the past experiences of the child. Learning resulted more readily when the material which the child studied was attuned to what he had already acquired. From the standpoint of the curriculum it called for arranging instructional materials in such a way that each bit of work constituted a natural preparation for the next.

It was not very long, however, until educators felt they had outgrown "apperception" and behold a second password came into being—that of "correlation." By the term "correlation" was meant the interrelation of the various studies so that the material of each lesson became intelligible through its relation to points involved in other lessons and subjects. Correlation, like its predecessor "apperception," sought to connect the work of today's lesson with that which the child already knew and was interested in. Learning was to be made easier thereby.

A few years ago we heard much about project teaching. It came corollary with or a period rival of "the socialized recitation." This third password, "project," became the magic formula which caused high and holy doors to be opened to educational true believers. The project went a step farther than its predecessors in that it recognized no subject boundaries as sacrosanct. A child engrossed in a given project was expected to reach out into any field that might have material which would contribute to the objective of his project. In project teaching, arithmetic, art, geography, history, language, music, industrial arts, and science may each contribute whatever they hold that will be of help in carrying out the project to its richest and fullest completion. A circus project, for example, would not be complete if it did not in some way bring in the art of the gaily decorated wagons, the geography of the homelands of the different wild animals, the music of the circus band, the physical training of the acrobats, and the dramatic proclivities of the fun-making clowns.

A few years ago Professor Morrison of the University of Chicago brought to education a fourth password. This was the word "unit." According to his conception it is meaningless to prescribe a course in mathematics, or English, or music, or science and let it go at that. He holds that course material is valuable "only as it is analyzed into significant units of learning which generate adaptations in the pupil and in that way contribute to his adjustment."<sup>1</sup> The

<sup>1</sup> Morrison: *The Practice of Teaching in the Secondary School*, p. 36.

unit may be a unit of material or a unit of skill, such as the culture facts of a given area in space and time or learning to play a number on the flute.

Still more recently we found entrance to the pearly gates of respectability in teaching barred or opened by lacking or possessing a new password. This time it was "activities." Where this particular sesame has flung wide all doors the curriculum has frequently made way for chaos. A little Wisconsin boy from an activity school last week plaintively asked his father one night: "Daddy, do I *have* to do what I want to in school every day even if I don't want to?" The curriculum, activity angels hold, must be organized, not in terms of subjects, but in terms of activities which, like the project, recognize no compartmental boundaries.

Those of you who have consistently attended recent general meetings of general education have learned that the password has currently become "integration." If you are to be recognized as members in good standing in the lodge of the profession of teaching, you must see to it that what you teach is properly integrated not only within itself as to its components or subjects, but also in the life of the child.

All of these passwords have served a useful purpose, and still do. Teachers everywhere have used them, sometimes without fully understanding their real connotations. As children's friends from time to time have realized that the particular password in use at the moment was being abused and that mere lip service did not produce high grade teaching, they have proposed new passwords which were designed to express something which their predecessors had failed to express. None of those so far used has entirely satisfied all the friends of childhood, and I cannot reasonably expect a new one to do so. Nevertheless I here propose to you a new password which seems to me expressive of what we have to do in educating boys and girls for rich and fruitful living.

That new word in education is ORCHESTRATION. I know of no word in the English language whose connotation of highest achievement in composition and execution so well expresses the task to be done as "orchestration." It is something other than playing an instrument well or playing many instruments. The oboe of mathematics, the bassoon of foreign languages, the flute and harp of the fine arts, the tuba and string bass of the social sciences, which form the foundation of harmony in music and in life, the violin of poetry, and the percussion instruments of the industrial arts, together with the viola of mother love and the cello of parental insight, must all be properly attuned and directed by the baton of wisdom or common sense before we may expect that children will in their own lives be properly attuned.

Our big New England family, planted in the woods of northern Michigan, having no church or opera house to steal our hearts out of our home, made of ourselves an orchestra every Sunday afternoon. We were poor individual performers. None of our instruments was very good. A sort of an old melodeon, suffering with the heaves, gave us over and over our joint and several tremulous "A." Whether perfect or not it was a datum, a point of reference, and made of us scrapping scamps a true society. We played mostly hymns, not so much because of the day as because there were enough hymn books to go around. There were thirteen of us, which might today seem a full-sized family. In those days the number in the family was not so awe-inspiring as the number of music books required for our whistles, combs, and kazoos. Eleven hymn books was a whale of a lot of hymn books. The two tiny tod-

dlers with triangle and sleighbells were full of rhythm but short on literacy, so they had no hymn books.

The oldest and the youngest and all of us between played in our orchestra. Individual inadequacy became the occasion for unexpected discovery. Studies in musical timbre might well concern themselves with the individual voices of boilers and dishpans. No traps or kettledrums have ever since sounded time in the Russian or Austrian National anthems with half the pious pomp of those noble instruments. And fond memory still tickles my ears with the thin obligato played with forks and spoons and knives on glasses variously filled with water, one glass for one child. My sister fixed up some painful manuscript music for the strings, and the horns—two horns—came in with a flourish wherever it occurred to the owners, big and little Jack Horner, that flourishes might be helpful. But, whether they did or didn't, the grave persistence of my mother's reed organ carried on. Eventually the erring ones returned to its peaceful channel. My mother's organ was a sustaining and reassuring certainty in the midst of our rather frequent incertitudes. Her wandering boys could be counted on to come home together on an accurate and satisfying final chord. When it came, peace had come and remained with us; quarreling had ceased. Enlightened social order had arrived. Balance and harmony were made manifest.

## II

Proper balance in the child's curriculum of studies and activities is exceedingly important just as it is in orchestration where each instrument is obligated to produce in its own individual timbre a rhythm and tone of proper quality and volume which yet must not be permitted to overshadow other instruments. Music, the organization of sound for beauty, is the medium in the presence of which all other subjects come into harmony. It serves as the catalytic agent without which there can be no fusion of the various parts of the curriculum. Too often in the past the child's program has been made up almost exclusively of isolated academic subjects with no possible catalysis. In the absence of a powerful combining agent, desirable civic, recreational, and social outcomes from the isolated elements of such a school program occur accidentally if at all. As a result we now have many adults whose community lives are improperly orchestrated and whose private personalities are in imbalance. If societies or individuals are to lead harmonious lives there must be a balanced ensemble of education.

Teachers today consider the child in his total life situation and not solely as a student who is expected to master algebra or science under their direction. They view him in terms of his home life and cultural background, his behavior in and out of school, his abilities, his interests, and his probable future. They consider him in terms not only of his personal needs but of his social, recreational, and vocational needs. As long recognized by the adepts of correlation and integration, teachers are becoming interested in various subjects and therefore in the entire life of the child. They wish him to see the relation of what he is doing to his life purposes. A speaker on the St. Louis program four weeks ago<sup>1</sup> pointed out that teachers do not often make clear the relationship between the student's first-hour class and his third-hour class. The teacher's own marginal preparation is frequently limited, with the result that he is unable to deal intelligently with the thinking in the previous hour or the thinking that is likely to occur in the hour following.

<sup>1</sup> Convention of the Department of Superintendence, N. E. A., February, 1936.

When this observation was placed before a junior high school group in Milwaukee recently, a music teacher in that school asked whether this meant that every teacher should be as familiar with each of the other subjects as with her own. A mathematics teacher replied: "Of course it is impossible for the teachers of one subject to be thoroughly familiar with the details of all other subjects, but the teachers of any academic subject serving as counsellors in the advisement program should have such familiarity with, sympathy for, and understanding of, the importance of music in society and in the lives of individuals that they can advise the pupil properly. They should understand the helpful relationship which music bears to learning readiness, and be able to discuss with him the permanent values resulting from intelligent appreciation, special training, or a general study of music. Music teachers by the same token should be familiar with what is being done in other departments and the reasons therefor. They should have some knowledge of the content of those fields, if for no other reason than to acquire a better appreciation of the important relationship of music to the child's whole program." Of those two teachers, that teacher of mathematics was the true protagonist of music in the school curriculum and the more effective friend of music. Many years ago, over a decade to be sure, I read a little book for children called "Alice in Orchestrabilia." Walter Damrosch wrote a half page for its foreword, in which he said, "There is hardly anything Alice does not learn about, in traveling through Orchestrabilia." Its ubiquity is not merely everywhere—it seems to include everythingness.

The composer and teacher at the Dalton Schools, Mr. Donald Pont, sustained the same thesis last month when he wrote: "We have in reality only the vaguest idea as to the scope of music. It has become apparent to those who have endeavored to obtain a wider view of our art, that the limitations which convention has placed upon our field of expression in music have not only restricted possibilities of development, but have also made us blind to much that is really vital and of great importance. . . . Children should feel the inherent interconnections of all life and all great music, so that they may have that real social consciousness which men must have if the spirit of man is to grow."

You servants of the Muses, then, deal daily with a fluid essence which may itself be and help the student to become self-active, apperceptive, correlating, socializing, unitary and activating. If any correlated integration of home and school, times and places, curriculum and pupil personnel, is to develop in the American school, music and music masters, with sympathetic understanding and intelligent interest in geography, history, mathematics, literature and the sciences, must at least give us "A"—if not, indeed, conduct the orchestration.

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# THE PLACE OF MUSIC IN EDUCATION

AGNES SAMUELSON

*Past President, National Education Association*



WHAT IS THE PLACE OF MUSIC in the mad rush of today's world, in a life that echoes the throb of boundless power and is tuned to the rhythmic beat of pulley and wheel? What is the keynote of this period in our musical development? What is the place of music in modern education—in a curriculum whose course-of-studies ensemble plays the melody of life needs? What are the implications for the educational profession? Far be it for a non-professional to attempt expert answers to such questions as these, but here are a few observations based upon experience in extending and interpreting music in a mid-western state.

Music has always had a place in human development. Like every art and skill and human dream, it has bent itself to time and circumstances, to the inexorable call of economic and social forces that lash man's spirit to achievement or lull his soul beside the still waters. It still does that. Its universality was described by Edwin A. Lee at the recent St. Louis convention of the Department of Superintendence in this picturesque comparison:

"The Indian musician with his quarter-tone scale and the Chinese with his at first unbearable cacophony of percussion and string and reed on a limited and monotonous scale, both upon closer acquaintance and study became fascinating and in time enjoyable."

He continued:

"Wagner can be played by any orchestra of skilled musicians, though their communication with their conductor and with each other be by sign language, and in only one mad spot in the world does it matter that a composer or artist is of one race or another."

Yes, music is a universal language running the whole gamut of human emotions—playful, heroic, questioning, religious, tragic, as well as the boisterous, fantastic, reflective moods of life. Its expressions have varied from nation to nation, from generation to generation, as well as from individual to individual, depending upon the emotions called forth by the experience of the times. Extremely flexible, music emphasizes the mood of the moment or the motif of an epoch. The blowing of ram's horns and trumpets is associated with the pageantry of pomp and circumstance, the sound of fife and drum with marching to war, the string and flute with fantasy and romance. The very instruments of music themselves have been created in answer to the call of militarism, romanticism, realism, and worship. The great musical compositions of the ages have not sprung into existence without a background of tradition, suffering, exaltation, hope, or despair of the composer and his race that give impulse and direction to creation.

## THE DEVELOPMENT OF AMERICAN MUSIC

When we look about us today for the inspiration of such traditions and emotions, we find a state of confusion that has influenced all our arts in some degree, but perhaps music in the greatest degree of all. As we examine this situation we find what appears to us to be three stages of musical advancement in our country. The first one is the devotion to old-world excellence as the luxury of the few.

It was not long after the beginning of our political democracy upon this new continent that the literary artist found tongue. In New England the

product of the pen reflected the somber outlook of the Puritan. In the new states there was a literature touched by the ideals of freedom and liberty in which the new nation was envisioned. Early writers began to chronicle the adventures of exploration and pioneering. Just when it looked as if the aspirations and struggles of a people were to leave their imprint in a distinctive literature of a new world, there came an era marked by slackened progress. Perhaps it was so partly because the labor of subjugating a vast continent was too arduous to encourage the simultaneous development of a great indigenous literary art. The decline may have come about in large measure because our artists turned from the primitive forest and stream, the coarse and uncultivated life of a people still struggling with widespread illiteracy, all-engaged in the hard tasks of clearing timber and striking the ploughshare in virgin soil, to the refinement and culture of the Old World.

What schools there were advanced beyond the barest rudiments of learning idealized the classics. Students from whom we might have expected to draw the creative genius for a new literature dedicated themselves to the pursuit of Latin and Greek. To be educated was to revel in the adventures of Aeneas, Odysseus, Agamemnon, and Menelaus. At the same time the greatest adventures of all time were taking place only a few miles from classroom walls. While those who had the leisure and capacity for creative literary pursuits focused their attention upon extinct civilizations, an economic and political evolution was going on all around them calling for highest intelligence and mental alertness. The result was that the rich experience of conquering a wilderness fell into the hands of those who lacked either the time or talent or inclination to record the significance of the great adventure of pushing the boundaries of civilization westward. Of course there were some exceptions to this worship of ancient and foreign culture, but it was not until the time of Walt Whitman that the nation was awakened to the fact that America had no literature that adequately told the story of its conquest. It was Whitman who "heard America singing":

"... varied carols I hear,  
Those of mechanics, each one singing his as it should be, blithe and strong;  
The carpenter, singing his, as he measures his plank or beam,  
The mason singing as he makes ready for work, or leaves off work,  
The boatman singing what belongs to him in the boat, the deckhand singing  
on the steamboat dock,  
The shoemaker singing as he sits at his bench, the hatter singing as he  
stands;  
The woodcutter's song, the ploughboy's on his way in the morning, or at  
noon intermission, or at sundown,  
...  
Singing with open mouths their melodious songs."

## II

The development of American music has been delayed by the same devotion to foreign excellence—by borrowing instead of creating—which so long slackened the progress of an American literature through which the soul of America speaks. Indeed, the complete satisfaction which we seem to have enjoyed in singing the songs of others has postponed musical creativeness in our country a much longer period than our disposition to recite the poetry of others deferred production of truly American verse.

There are, of course, clear reasons for this in the nature of musical art itself, in the universality of its language. The human emotions it expresses are not greatly different in any people or at any time. The treasure of great music, like that of great sculpture and great architecture, is the heritage of the ages. These treasures give life its significance. They should be preserved for their beauty and their inspiration, even though the syllables in which they are expressed may be foreign and the creeds they represent outworn.

The Nike of Samothrace would be incongruous on the prow of a modern battleship. The bronze horses of Constantinople typify a glory of power and speed that has been supplanted by the gas chariot. The modern Ben Hur drives a new streamline. The shining Parthenon would make a poor temple of modern worship. Yet in these we see more than the rare beauty of form that they are; we behold the human soul that aspired and achieved. The King says in Rudyard Kipling's *Palace*, surveying "the wreck of a palace such as a King had built":  
"Yet I despised not nor gloried; yet, as we wrenched them apart,  
I read in the razed foundations the heart of that builder's heart,  
As he had risen and pleaded, so did I understand  
The form of the dream he had followed in the face of the thing he had planned."

So the music of the masters is a rich treasure, though some of it be arrayed in odd trappings and set in a background of moated castle and dungeon, of forests beset by fire-breathing dragons and battlefields arrayed with shining spear points.

In the music-loving nations of Europe, music grew as language grew. It began on the tongues of the people. Its spirit is that of the masses. It came up from below. It is truly an expressive art.

In America, music began from above. It was handed down. The singing peoples of Europe came to America with their folk songs of great beauty, but the immigrant soon became so engrossed in the usual task of developing the material resources of the country that folk songs along with folklore, language, and old-world traditions were soon forgotten. It is only where this old-world culture was isolated that it survived. Students are now trying, among the descendants of long-sequestered generations in our eastern mountains, to grasp these survivals from oblivion, as they fade before the influx of a melting-pot civilization.

Impatient, early music lovers turned to their respective fatherlands for music rather than to the development of a native art. Creations favored in the brilliant courts of the crowned heads of European aristocracy were imported to democratic America. Here, too, they were patronized by aristocracy—the growing new world aristocracy of wealth. For many years the "opera house" meant only one thing—a building, close to the great white way of Times Square, where a diamond-studded horseshoe of polite people in evening gowns and white waistcoats listened to the songs and singers they had imported at great expense from abroad. Thus in America, the world's great music came expensively to a select audience, while in Europe it was the joy of the peasant fireside.

With great and laudable persistence music lovers enticed the art and artists from the charmed circle on Broadway, but to a none too anxious audience in the American hinterlands. Its reception varied from the sincere enjoyment of those whose souls were starved for music, through the polite boredom of those who endured it for fashion's sake, to the open contempt of those who despised classical composition of all kinds.

The schools and colleges took hold of the subject—at first gingerly, and then with enthusiasm. Their early efforts were often hampered by the attitudes

of some teachers who disdained anything but the masters, and whose teaching procedure drew too much from a philosophy pervading early education, that the more difficult of understanding and execution a subject or skill, the more beneficial it was.

Then came the phonograph. We became a nation of listeners. Diffidence and antagonism began to disappear. Music appreciation courses were introduced into the schools. As Dr. Howard Hanson, director of the Eastman School of Music, told the superintendents at their recent convention in St. Louis, "Music invaded the public school curriculum." It was my pleasure to preside at the general session of this convention at which Dr. Hanson spoke, and at which Elda Vettori of the Metropolitan Opera Company sang. Dr. Hanson well expressed the growing sentiment that others than skilled musicians can appreciate music, in the following words:

"The student with small musical capacity may be capable of securing an enormous amount of enjoyment from the experience of music even though he may never attain any proficiency as a performer. Indeed, some of our greatest music lovers belong to this group and it is, in my opinion, a vicious theory that only technically gifted persons can enjoy music. One of the men from whom I learned more than any other man was the late George Eastman, the man who gave so richly of his wealth for the endowment of music. I know of no man who gained such rich spiritual experience from music, and I assure you, as he assured me many times, that he knew absolutely nothing about it. That is what I call genuine appreciation."

Yet for many years the school faced the charge that music was only a frill. It inherited this stigma from the days when it was a frill of the social elite. It would likely have borne that stigma for many more years if it had not been for the epoch-making invention of the radio. This new instrument of modern civilization has brought the world's best music to millions of homes. It has released the treasure of a song from the opera house to the fireside. Music is at last taking its place among the needs of life in America as it long ago took that place in the lives of Old World people.

We may say that we have entered fully into the field of music appreciation. We have gone further. We have entered the field of interpretation. We have become a singing and playing people. For this second achievement the schools must have great credit. The school chorus, band, and orchestra have done more than make young America sensitive to the beauty of a great art. They have made young Americans artists themselves, interpreting the great masterpieces of all time, and experiencing, if vicariously, the emotions expressed in music.

This second step in the development of music in America was never better illustrated than in the great coöperative projects initiated by your own organization in Detroit in 1926 by the gathering of a high school orchestra from many states, and continued by the late Randall J. Condon, president of the Department of Superintendence of the National Education Association a year later, when he made the National High School Orchestra, under the direction of Joseph E. Maddy, a highspot in one of the greatest music programs ever sponsored by educators. Again such demonstrations were given under the auspices of the Department of Superintendence in Detroit in 1931 and Atlantic City in 1930. Now they are common to local and state educational gatherings. Through the pioneering of Professor C. A. Fullerton of Iowa State Teachers College on the rural frontier, music has been brought to our cornfields not as a listening privilege, but as a participating experience.



Before these demonstrations Walt Whitman could truly say, "I hear America singing."

Is it too much to hope that we may make a third step toward our musical development—to an era of creativeness, in which music may become more than an appreciated art or a vicarious experience—that we may have music which is a true expression of the soul of America?

Isn't it time that we have also a music both lyric and dramatic that is our very own, that sings the song of the American prairies and of the hardy pioneers who converted them into happy homelands, that sings the song of the rivet-hammer and the whirl of countless wheels, the mad rush for wealth and power and its accompaniment of joy in doing and tragedy in failure? The American epic is not yet recorded in song.

Our hundred and fifty years are the most amazing in history. Into them has been crowded an economic and social evolution that covered a span of centuries in the old world. Is not the intense emotional life accompanying the struggle of conquest and adaptation to new environment and new ideals rich with possibilities for every form of art? Let us cite the Nebraska State Capitol building at Lincoln as exhibit A of this fact.

It is an example of creative art that reflects the spirit of the middle west. It is a story book in stone and marble and tile depicting the history and ideals of that commonwealth of the prairies. You see in the carvings, paintings, and design, the courage of the pioneers, the conquest of the frontiers, and the building of a great civilization. To me the climax of it all comes in the beautiful mural on the library wall, "The Prairie Mother" painted by a Lincoln artist. It is not the copied masterpiece of an ancient civilization, but the creative expression of the modern culture which is ours because of the vision and daring of the unsung pioneer heroes of yesterday. Where is the musical creation to match this story of the prairies in color, or "A Lantern in Her Hand" in literature, also by Nebraska authorship?

It is true that artistic creation must rest in the hands of a very few. No baton of music or of magic can bring it forth. But somewhere in our schools today is a potential great composer. Will we find him or lose him? I am struck by a passage from the pen of Arthur Garbett, director of the Western Division of the National Broadcasting Company, who relates the near loss of a number of great musical geniuses:

"Throughout the greater part of history only those composers have emerged upon whom the sunlight of royal favor happened to fall. If this did not happen to strike the child of genius he remained among the 'mute inglorious Miltons.' If this fickle favor were withdrawn the genius might starve.

"Haydn was the son of a village wheelwright, drawn to Vienna to sing in the Royal Chapel. Being a somewhat mischievous boy, he was caned one winter's night, and turned adrift in the snow. A voice teacher, Porpora, took pity on him and gave him music lessons in return for personal services. Eventually Haydn again attracted a patron, Prince Esterhazy, in whose services he spent the greater part of his life, free to establish a modern symphony orchestra and to fix the symphonic form.

"Mozart enjoyed royal favor as a 'wonder child,' an experience which undermined his health. Kicked out of the Palace of Salzburg, he never again enjoyed royal patronage. He died before his fortieth year, virtually starving to death. Schubert never enjoyed any kind of patronage, and was exploited by song publishers who bought some of his immortal masterpieces for as little as twenty-five cents apiece. He lived in misery and died from a complication of

diseases resulting almost certainly from semi-starvation and malnutrition in his thirty-second year. Wagner was an exile from the country he glorified with his music until he happened to catch the favor of a lunatic prince and was given a theatre of his own at Bayreuth. And so it goes.

"Only at rare intervals has society been so 'conditioned' that men of creative genius in the artistic field have been thrown up into prominence."

If our interpretation is correct, we are entering upon the third stage in our musical history. Thanks to new instruments for equalizing musical opportunity—the phonograph and the radio—we have moved from the time when music, borrowed from old-world artists, was the luxury of the few to the present time when it is available to the many. These new inventions are doing for music today what the printing press did for knowledge yesterday. They are popularizing and democratizing music.

Whatever term applies to the first period, appreciation, participation, and interpretation characterize the second period of our musical development. Thanks to a happier teaching technique, music may now bring its precious contribution to physical, mental, and emotional development. We have learned to teach poetry for pure enjoyment and not tedious analysis. When we shifted the emphasis in music from formalized routine to responsive children, we began going places in school music. I mean the children did. Now amateur festivals, small vocal and instrumental ensembles, rural school choruses are the order of the day.

Creativeness is the keynote for the next epoch in our development of American music. Many of our schools are making headway in this direction.

### III

What are the implications for the educational profession? For those whose special interest is in the field of music? Let me remind you that these comments are not drawn from the knowledge of one versed in the technical aspects of music, but from the experiences of one whose overview is from the field of state school administration. Let me add that they come from one who has implicit faith in you and your program, and who has found supreme satisfaction in exploring in rural school music with Professor Fullerton because of outcomes already apparent in social and cultural values for the children of agriculture, their homes and communities, simplicity of a procedure that makes it possible for happy musical experiences, to be within reach of all children, and better returns on that part of the tax dollar which goes to schools. Please do not chalk up any important items that may be missing against the National Education Association or my comrades in my own state at work on the psychology of music in state university laboratory studio, the annual high school state musical festival held there, or in the local graded schools and other colleges.

These are some of the implications and responsibilities that seem uppermost at the moment. They are not all that could be included and it is for you to appraise their significance. In the main our charge to you is to continue the great work you are doing. You are moving in the right direction. All I can hope to do here is, like a Nehemiah, to strengthen your hands for the good work.

(1) *Continue the program of appreciation, participation and interpretation for all children.*

Continue your wonderful program as set forth in your statement of purpose. You are in an all-time peak in music. Let music be the language of the soul. Do not try to convert it into intellectual terms. Be assiduous in discovering

children's interests, developing their tastes, and training their talents. Make amateur musicians out of them.

Your program leads in the direction of refinement of individual character. It does more than that. It trains also in social coöperation. For a democracy your outcomes are invaluable. Do you recall the story of *The Palace That Was Made by Music*? The king made much of the point that when his people could play together harmoniously they could also live together that way. As pupils learn to synchronize their efforts in a successful concert, they are receiving citizenship values.

Increase your emphasis upon the extension of the work to rural areas to the end that greater musical opportunity may prevail. The democracy of music requires that music be available to all children and that musical wealth be shared by the masses. In the words of Professor C. A. Fullerton whose experiments have brought the culture of music to the children of the crossroads school:

"When the spirit of democracy finds expression in school music we can have the best eighty per cent singing better than the present ten per cent have been singing."

Develop instrumental music and capitalize its values. It is important in holding for music the place it is rightfully entitled to have in the educational program, to say nothing of its inspirational and civic values.

Of course you will not cease your demonstration of the values of music through the performance of the children. Display the superior artistic work of the gifted few. Remember also to emphasize happy participation by the rank and file of our children. It is a good idea to give the superior child a challenge and the slower learner a thrill each day, to work each one up to the highest level of his possibilities. A look at your program for this great convention, embroidered as it is with demonstrations, shows how important you consider that point. It indicates also your appreciation of the necessity of constant refinement of procedures and enrichment of content in the light of proven discoveries.

The need for teaching of discrimination has been intensified by such new tools as the movie and the radio. Music has infinite possibilities for helping pupils seek the quality that makes life significant. Turn it into a powerful force for development of the stability of our national fibre. To teach children to use their talent to good purposes and to cultivate good taste may be as important as to discover and develop that talent, if not more so.

(2) *Strengthen the program in your community.*

This point needs no elaboration in this group. You know what far-reaching values are to be found in such mass events as community sings, orchestras, bands, festivals, glee clubs, and parent choruses. More attention to home singing and to church music is also in order. Musical homes and communities make a cultural people. It is no mistake to utilize the popular appeal which music has and to realize its recreational and leisure-time possibilities. Incidentally, this is a good way to guarantee the place of music in the school day.

We found that a recent statewide massed musical performance of children at our state fair on Sunday afternoon proved to be a happy adventure in interpretation and coöperation. Concerts by massed high school glee clubs, rural school choruses, and bands not only give the pupils an opportunity to participate in a socializing experience, but also hold the line in music in our schools during depression curtailments.

(3) *Discover and train the talent that will compose the American epic in music. Develop the creative period in the history of American music.*

This does not imply that you should dispense with the immortal masterpieces of the past; a part of the educative process is to introduce the new learners to the heritage of the past. It does mean that the appreciation of the culture of yesterday will be enhanced by the creation of today's classics. Posterity will look for today's cultural contributions as it reads our story to-morrow.

The discovery of genius which can immortalize the American epic in song is one of your large tasks. However, the great folk music of Europe did not wait upon genius, but was the expression from the hearts of those who delved and toiled. So the common ones of America also have a story to tell. It is a greater mission of music instruction to help that story grow. Already some interesting beginnings have been made.

The real story of America must be told in music that grows out of time and circumstance, which reflects the economic forces that play upon us, music that reveals the singing saw, whirring wheel, and purring engine, and is backed by the deep diapason of ambition to achieve, to serve, to find the light, and to build a finer civilization than the world has ever known. That is the place of music. That determines its place in the educational program. That determines your task.

As we look about us today we see how the tendency has been in some places to deflate cultural values during these critical days of economic depression. We discern also a new emphasis being placed upon abiding and imperishable values. While we do not have as much to live on, we have just as much to live for. Have not bands and orchestras come into the kingdom for such a time of increased leisure as this? As we rebuild our morale and synchronize our efforts on behalf of a more significant and harmonious life for our American people, we need the succor of a song that never has been written. We need the creative expression that will make music an even greater force in the cultural, social, and spiritual advancement of our nation. We are counting upon you for guidance. Like David of old whose vine-twined harp brought courage and hope back to the heart of the broken Saul, we are looking to you to keep us pursuing the possibilities of music in the life and heart of our great democracy. Remember that the kind of team work and social coöperation which obtains in the school orchestra or band is just what is required in solving the problems of our democracy.

Again let me repeat that music is indispensable. Childhood will be sweeter, youth lovelier, and adulthood richer because of your program.

# THE PLACE OF MUSIC IN THE CURRICULUM AND IN LIFE

## A SYMPOSIUM AND PANEL DISCUSSION

[NOTE: The material under this heading represents five prepared papers and the stenotypist's transcript of extemporaneous discussion following the reading of the papers. (M.E.N.C. 1936 Biennial Meeting, New York, N. Y.—second general session, Monday March 30, Metropolitan Opera House.) Speakers were the following members of the faculty of Teachers College, Columbia University: Alice E. Bivins, Music Education, Elementary; Thomas H. Briggs, Secondary Education; Lyman Bryson, Adult Education; Norval L. Church, Music Education, Instrumental; Peter W. Dykema (Chairman), Music Education, General; L. Thomas Hopkins, Secondary Curriculum; William H. Kilpatrick, Philosophy of Education; James L. Mursell, Psychology of the Arts; Harold Rugg, Social Psychology; Florence B. Stratemeyer, Elementary Curriculum; George D. Strayer, Educational Administration; Goodwin Watson, Psychology of the Individual.]



### The General Problem

PETER W. DYKEMA

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WHY DID THE MUSIC SUPERVISORS NATIONAL CONFERENCE change its name to the *Music Educators National Conference*? Was the purpose to include not only supervisors or directors of music, but, also students, teachers, publishers, in fact anyone who was interested in school music? Was it to indicate that the conception of supervising or directing music as a self-sufficient subject was to yield to the idea that music was only one means of carrying on the general process of education? Did the music supervisors or directors realize that they must ally themselves with other educators? Did they feel the need of contributing, in their way, with their subject, to the same high aim that was being sought by the general administrator and by the teachers of English, history, science, language, mathematics, physical culture, art, and the rest?

Each of these possible explanations represents an extension of interests, an assuming of new responsibilities. Possibly each of them had its effect in bringing about the change of name. This magnificently expanded conference in New York City [the biennial meeting of 1936] with its multitude of interests is evidence of the serious endeavor of our members to measure up to new responsibilities. Much has already been accomplished but there is still questioning as to whether the best results have been achieved, whether they have been reached in the most satisfactory manner, and especially whether they point toward the best progress in the future. It has, therefore, seemed fitting to seize this occasion, when we meet in a great center of vital educational study and investigation, to call certain outstanding leaders into counsel with us and to put certain queries to them.

#### WE INQUIRE OF THE PHILOSOPHER

A philosophy is an organized body, if not of knowledge and wisdom, at least of the quest for these. We turn to a disinterested seeker for truth who long has been making comparative evaluations of various aims of education. We would know what the philosopher of education thinks of our schools as they are constituted today. We solicit his comments on the music educator's claim that the school program is not sufficiently comprehensive if it is chiefly concerned with Herbert Spencer's query, "What knowledge is of most worth?" We would also ask what emotions and what volitions are of most worth, and how these compare in social and personal value with the knowledges. What is the function of the arts in education and life? Is what the artist seeks for himself something that all of us need? Can the schools make the experience of beauty something concrete enough to influence the lives of children today and

of adults tomorrow? We look for the help on such questions to a distinguished philosopher of education, Professor William Hurd Kilpatrick.

#### WE INQUIRE OF THE PSYCHOLOGIST

Psychology is concerned with the way the human organism behaves or functions. To this study we turn to learn whether we are so planning our work and teaching that our pupils are obtaining the most desirable results. After philosophy has indicated what our aims should be, the psychologist should tell us how those living organisms, our pupils, should be approached, so that these aims will be realized. Are we trying to teach what our pupils are capable of learning? How can we be assured that learning has taken place? Moreover, how can we be assured that it has been learned so that it will be rightly used? Are we, in music teaching, being as wasteful as experimentation has shown the presentation of many other subjects to be? What peculiar application to music have these recent words,—“integration” and the “creative spirit”? Do we who have almost a monopoly of the word *appreciation* really embody it in our own teaching? What counsel for us has a psychologist who both knows the general field and is particularly interested in music education? Professor James Lockhart Mursell has been helping many of us for several years, and we look forward with confidence to his comments on these and other questions.

#### WE INQUIRE OF THE SECONDARY SCHOOL EDUCATOR

In no other portion of the school system is the teaching of music in such a chaotic state as we find in the secondary schools. While there are some notable achievements in favored institutions, as a whole secondary school administrators seem to believe that while music is valuable for all children in the home, the kindergarten, and the grade school, as soon as the high school is reached music becomes a specialized subject that is valuable for comparatively few. Or, they maintain that the subject while valuable, perhaps indispensable, for adolescent youth moving on to manhood and womanhood, cannot be given an adequate place in the secondary school program either because the music teachers are not capable of presenting their subject properly or because the school board or school program makes it impossible or inadvisable to assign the needed time and equipment for the right teaching of music. Meanwhile philosophers and sociologists constantly point out the weaknesses of our high school education. They call attention to the great gulf which exists between the excellent ideas which are presented in many of the high school classes and the comparatively low standards of taste, of life, which high school students embody. Might music rightly presented correct some of these failures to affect conduct? How shall music be conceived in the secondary schools: as a special subject for the talented, or, as a needed stabilizing and inspiring force for practically all children? No one in this country has thought more deeply, written more convincingly, and taught more consistently that the high school must be judged on the type of citizen that it produces than one of our speakers today, Dr. Thomas Henry Briggs. It is natural we should turn to him for help in considering how music can contribute more significantly to education in the secondary schools.

#### WE INQUIRE OF THE ADMINISTRATOR

All of us are familiar with the phrase, “the power behind the throne.” In our educational discussions we exalt the teacher as the great force in moulding America, but when the directors of music in the public schools find that their

budgets are inadequate, their teaching force reduced, their program allotments unduly limited, they naturally turn to that person who seems to them the power behind the throne, namely, the superintendent. He stands between the schools and the community. Through him the two are united, and it is but natural that music teachers and directors should wish to know what is in the mind of the school administrator. They believe in their subject; their pupils are enthusiastic about it; the parents commend it. On innumerable occasions music is invoked as an example of what the pupils have gained from the school or at least as an example of what social contribution the school has prepared them to make. Why is it that a subject that seems so valuable has frequently to struggle so hard for a place in the sun? Is the fault with the subject or with those who teach it? What counsel shall be obtained from Professor George Drayton Strayer, a man who is high in the educational councils of the nation; who has written books that are, in the field of educational literature, best sellers; who has an innumerable following of administrators scattered over this vast country; who, in a word, knows the problems of the administrator? What has he to say that will help us make music more vital in the schools?

#### WE INQUIRE OF OTHER SPECIALISTS

After these four men have spoken, the meeting will assume the form of a panel discussion in which the following persons who are present on the stage this afternoon will take part: Alice E. Bivins (Music Education, Elementary), Lyman Bryson (Adult Education), Norval L. Church (Music Education, Instrumental), L. Thomas Hopkins (Secondary Curriculum), Harold Rugg (Social Psychology), Florence B. Stratemeyer (Elementary Curriculum), Goodwin Watson (Psychology of the Individual).



### The Philosophy of the Problem

WILLIAM H. KILPATRICK

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THIS EFFORT to answer what philosophy has to offer as to the place of music in the curriculum and life will consider these three items in order: The relation of the arts to life and its enriching; the relation of education to life and the consequent nature of the educative process; the place of the arts in general and of music in particular in that directed living which we call conscious education.

#### I

How shall we conceive life and the place of the arts therein, and especially the part they play in enriching life?

There are those who try to conceive life in terms of its alleged underlying physical components. These mechanists then reduce life and experience, especially in all their finer manifestations, to "nothing but . . . different kinds of electron-proton groupings" and the motions of these as one grouping shifts its form into another. On this basis, as one such has said, "the life of a physicist is just as mechanical as the physics which he teaches."

Against so destructive and debasing a view it seems far more satisfactory to assert that reality lies not in these hypothetical physical substrata, but in life itself as lived. We can be surer of the sunset and of the symphony as actual experiences than we can of the existence of "electron-proton groupings." Reality

thus lies in the direct content of the ever on-going stream of experience. The actual experiences as we have them constitute at once the matter of study and the stuff of explanation.

It is then clear that this view of existence and explanation gives recognition to the esthetic experiences of life as of the very ultimate stuff of reality itself.

Of art we may go on to say, that where the esthetic is an ultimate of reality, art is a universal of human effort. To make this clearer, let us distinguish among experiences those whereas man is primarily recipient from those where man is primarily creator. This is not to deny all activity to man as recipient. Far otherwise. Whoever sees and enjoys a sunset is truly active. He directs his attention now to this, now to that. He takes in. He responds, and discriminatingly, to what he sees. Yes, action is present, certain and clear, and differing from man to man. But even so, as a physical phenomenon, no man caused the sunset. That it was there to see, was for those who saw it a matter of sheer luck.

In contrast with such a coming of the sunset, there are many actual things which man by his own efforts has contrived in answer to his will. If the fact of the sunset is luck, the fact of the contrived is art. As Professor Dewey has said, "Art is the sole alternative to luck." (This sole is spelled s-o-l-e, not s-o-u-l, as one of my students mistakingly put it.) Wherever man by his conscious contriving succeeds in effecting desired results, there is art in its broadest but essential definition.

And wherein is the enjoyment of art? In at least three phases or points in the contriving process can we locate enjoyment. First, the consummation of effort in the attainment of the end is in so far a satisfaction. We enjoy success. Second, while the efforts are in process, each succeeding step may show its success and so its quota of satisfaction. This satisfaction seems heightened in the degree that the plans followed are one's personal creation and the means used are chosen with conscious nicety of distinction and then executed with a like nicety of contriving. Moreover, the more of refined self that is put into the process from start to finish the keener the resulting joy. The *process itself* may thus prove a continuing delight as it moves discriminatingly and successfully toward its recognized end. Third, the end attained may constitute an abiding form which brings continual pleasure to all who can appreciate it. A thing of real beauty whether of sight or sound, continually stimulates us to the kind of activity noted above in the appreciation of the sunset. It is thus that "a thing of beauty is a joy forever."

It is in the second and third type of pleasure noted above that we place the fine arts. They carry these types of achieving and enjoying to the highest degree. There is in them the possibility of continual joy in the making itself as well as in the possibility of continual contemplation and appreciation of what is produced. The artist, the actual maker, enjoys all three kinds of pleasure, but especially the second and third; the mere spectator or hearer, only the third, and that usually with lesser pleasure.

As we think then of enriching life, art plays a double role. On the instrumental side, it does in finer and more enjoyable fashion what otherwise we should do in only a common and humdrum way. This role of art applies to any and all the things that man may consciously do. Granted the opportunity, art can thus enrich any and all aspects of life, from lowest to highest. The will so to do is here the main thing. On the consummatory side, art represents the highest and finest achievements of man for the enriching of life—those supreme instances of ever-recurring delight.



## II

Before asking definitely about music and the relation of education thereto, we must first consider the educative process itself to see how best to conceive it.

We start as before with experience itself. Life initially presents us with varied experiences. To these we respond in turn with our own varied preferences. Some presented experiences we like, and accordingly seek to get more of them or get them in purer and finer form. Other presented experiences we dislike; these we seek to avoid. As we thus go through life, seeking and avoiding, we accumulate—through the act and fact of learning—the results of our successive experiences. Partly we clarify and refine our likes into ever higher and better defined ideals. Partly we learn better what means are available for use. Partly we acquire skills and techniques. By the use of all thus learned life enriches its content, and we gain in reliability of control over the process. Education herein gets its inherent definition: it is the life process itself enriching its content and increasing the reliability of its own control procedures.

Many educators, possibly some music teachers, fail to understand thus their work. Instead of identifying the educative process with the actual life and experience process, they do exactly the opposite. They separate education from life, and make of education a mere and bare preparation for a life later to be lived. Possibly music has, in the past, suffered as much from such separation as any other kind of education. Now, fortunately, a better day dawns.

We who would teach must then first cultivate the life already existent in our pupils and get it going so joyously and vigorously that it itself will seek for its own improvement from the inside out. Education has therein properly started, and then only can we older ones, with our stores of knowledge and skills, get a proper chance to help. But always must we know and keep in mind that education is life itself so vigorously lived within that it seeks its own improvement. Education is thus primarily not something we adults do to child life. It is primarily something that child life does for itself; and if we are wise and good, we may have a share in improving the process. And the measure of our success is the degree in which this child life proceeds ever better of its own accord, with our ever-lessening help until, mayhap, it shall improve upon the best we have known. So progress comes.

## III

Thus at length we come to the special questions set: first, as to what to think of our schools as today they are constituted. The clear answer, sad to say, is that they are too often bad and often very bad. They have too generally separated education from life. When our pupils have asked for the bread of life and living, our schools have too often given them the stones of mere books and formal intellectualism. Education, especially on the secondary and college level, has seldom been life seeking internally to enrich itself. And the arts themselves, when taught, have been too formal and preparatory, not valued as an abundant entrance into life itself but rather as a dignified escape from a turbulent life into the ivory tower of conventional respectability.

The school must find a way to make music, for example, as our concern here, a manner of living; the group living therein more joyously together; each pupil learning therein how to enrich his own life, both privately when by himself and publicly in other groups; many pursuing the way of music with passion as they successively express and build and express yet better again their ever

growing souls; and a few—how many, we do not know in set figures as yet—, a few going forth to create even fitter and greater music than any so far known.

In such ways as these can the school use the arts, music with the rest, to help make this land of ours a finer place in which to live. As yet beauty is too much a stranger among our people. But if we woo her aright, she will consent to dwell among us and rule over us. But only if we woo her, will she consent thus to bless us.



## The Viewpoint of the Psychologist

JAMES L. MURSELL

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WE ARE WITNESSING today a fundamental and far reaching change in our entire scientific psychological approach to the problems of education. The kind of educational psychology about which you probably learned something in your college courses has long been under an increasing fire of criticism. And now we are getting beyond mere negative criticism. A whole new constructive scheme of psychological concepts is emerging. And it leads directly to a new view of the nature of the educative process, and to radical alterations in our educational procedures. The older psychology is mechanistic. The new and emerging psychology is variously called purposive psychology, organismic psychology, or the psychology of Gestalt.

When you took your courses in educational psychology you were probably told something like this: "Man is a bundle of instincts and habits. His education consists in forming habits. What he does and is depends pretty much on the habits he has formed, and what he will become depends on the habits he acquires in the future. The inference for teaching is perfectly clear. To teach anything well we must analyze it into the habits which constitute it, and then see that they are acquired in some sort of reasonable sequence. We must apply the alleged laws of habit formation. Given the formation of the right habits, the accomplishment for which we are working is assured."

Now, purposive psychology says flatly that this is not true. Its denial is based not on guess or wishful thinking, but on thorough and convincing scientific evidence. Instead of seeing man as a bundle of habits, we see him as a creature of impulse and will. Instead of seeing his actions determined by acquired routines we see them determined by goals and purposes. Instead of behavior being dependent on a hypothetical and more than dubious mass of bonds between stimuli and response, we believe it depends on feeling and emotion. So if we want to educate a human being the first necessity is to influence his emotional life. What a child is able to do here and now is far less important than what interests and repels him, what he likes and dislikes, what he seeks and avoids. Attitude, tendency, impulsions, desire, are vastly more important than immediate achievement.

Now when it comes to art and music there is simply no choice between these two viewpoints. Feeling and impulse here are paramount. Music in particular is emotion captured and crystallized in tone. If we do not teach it so, we simply do not teach it at all, but only go through self-deceiving motions. And the mechanistic psychology, never adequate anywhere, achieves the heights of ineptitude when it endeavors to analyze art and music. Serious attempts to do so have been made, and they are lamentable and instructive failures. To the

music educator the doctrines of purposive psychology should sound like Home Sweet Home.

They should. But they don't. That is the strange thing. Many music educators, in their wholly praiseworthy zeal to do the best they know, have swallowed the mechanistic viewpoint hook, line, and sinker. They have applied it with devastating and disastrous efficiency. And they are astonished and outraged to hear it challenged. There are prominent workers in this field who pride themselves on having reduced the teaching of music to a routine method which applies just as well to spelling and arithmetic. Nothing, to my way of thinking, could be more lamentable. Such people betray a complete ignorance of the development of scientific psychological thought. And they are throwing away their own birthright. They are deliberately refusing to do the one thing which makes their work worth while—that is, to develop at all costs the emotional values of music. And they are proud of it!

Now I am very anxious that you should see how the purposive psychology whose outlines I have so briefly indicated applies to your work. So I propose to take a number of crucial issues in music education and contrast with respect to each the two views, old and new, mechanistic and purposive, scientifically and educationally invalid and valid.

(1) The mechanist says: It doesn't matter much about the musical quality or emotional appeal of a song you teach children to sing so long as it is a good vehicle for teaching the intricacies of the score. The purposive psychologist says: It doesn't matter much whether a song neatly puts across a point in note reading so long as it is beautiful and appealing. What we must have, from the start and all the time, is valid and compelling musical experience. Lacking this, as music educators we are lost. Teach a child to love music, and you won't have much trouble in teaching him to read it. But the proposition does not work in reverse. Teach a child to read the score as an end in itself, without his feeling any need for it, and instead of bread you are giving him a stone. And people don't thrive on a diet of stones.

(2) The mechanist says: We must always be very careful about good vocal habits—proper placement, proper posture, proper breathing, head voice, light tone, and so forth. The purposive psychologist says: We must always be very careful about joyous, musical, expressive singing; and if we do that, vocal habits will pretty largely, though not entirely, take care of themselves. The voice is the most naturally expressive of all musical media—*expressive*, not mechanical. The way towards vocal mastery is through expression, not through mechanics. It is not the voice that sings. It is the person that sings. Follow this principle relentlessly, and you will be able to give the kind of specific help and guidance required as it is needed. Deal with the voice in terms of a set of mechanical presuppositions, and you falsify your whole approach. It is infinitely more important, vocally, musically, educationally, that the child feel what he sings and sing what he feels than that he follow some routine of voice production.

(3) The mechanist says: First teach the notes and clear up the difficulties, and then add expression and nuance; just as we first have a bit of bread and then spread butter on it to make it slip down easier. The purposive psychologist says: The learning of any piece of music begins, continues, and ends as a significant expressive experience, or it is wrongly done. The expression with which music is performed—the dynamics, the tempo, the shading—is part of the music itself. The pupil should be led to feel that wrong notes are bad not because they differ from something in the score, but because they

weaken or wreck the expressive effect. One begins a piece of music with a crude, clumsy, ill-defined notion of its expressive possibilities, even though one feels those possibilities very strongly. When one has completely learned it, what one has gotten is not a sort of gymnastic ability to play or sing it accurately. One has gained an insight into, and a power adequately to indicate, its expressive values and effects.

(4) The mechanist says: To develop technique, set up drill exercises of the calisthenic type—dozens of daily dozens. The purposive psychologist says: The development of technique means the exacting search, painstaking yet loving, for musical beauty and perfection of musical utterance. Please observe that we do not for one moment ignore the claims of technique, or disparage hard work. But we don't think the treadmill is a very good place to learn anything at all—least of all music. And too much music teaching is treadmill-minded. The great reason why the musical techniques are such a bugbear, and so very difficult is that with moronic persistence they are taught in exactly the wrong setting. Many a technical difficulty on which one has drilled and drilled and drilled without success will dissolve like mists before the sun if only we try for an expressive reading of the passage.

(5) The mechanist says: Listening has no very important place in music education; at the most it should be hived off in a special kind of lesson called an appreciation lesson. (Heaven forgive us for so abusing a good word!) The purposive psychologist says: All music education is ear training; all musical learning depends on hearing. How should you get an *a cappella* choir to sing beautiful and expressive tone? By teaching them to *think* beautiful and expressive tone. How can you inspire a group of children to want to learn a song? By letting them hear the song. How can you lead anyone to improve the rendering of a composition already fairly well learned? By working through his constructive auditory imagination. Music educators blandly put pupils on display who play and sing as if they were deaf; and when this happens they make us wish that we were.

(6) The mechanist says: The foundations of musical development are certain definite habits and skills and items of knowledge. The purposive psychologist says: The realities here cannot be touched, cannot be weighed, cannot be measured. You are training and directing an artistic impulse, a way of feeling, a way of living. You are deepening, enriching, and rendering more and more precise the learner's emotional life. No measuring instrument, no marking system, can remotely hope to register the result. Yet if you yourself are a sensitive musician, sensitive also to human values, you know with certainty when this is taking place. Build your essential standards on such seemingly impalpable essences, and you will find them solid rock. Build them on lists of specifics, and you will find them shifting sand. Whenever you can exactly measure any product of music education you may know that it may be worth a dime, but isn't worth a dollar.

(7) The mechanist says: Stroll around this Conference. Say to yourself, "My, isn't it a big show!" Pick up one little trick on Tuesday and another one on Thursday, and trot back home and try them out on the kids. The purposive psychologist says: Don't be deceived by the fire and the wind and the earthquake. Listen for the "still, small voice." You will see good things and bad. Sharpen your discrimination upon both, for discrimination makes the teacher. Out of the mass of thronging impressions which press upon you here, win a new and clearer vision of your work and opportunity. It is your task and

privilege to bring to boys and girls a unique, compelling and beautiful experience—to give them something they may never have unless it comes through you. Go home with a clearer understanding of what this means and how to set about it; with a new pride in your work; with a new humbleness before its greatness and commanding simplicity. And take with you, as a refrain, the words of that most moving of all injunctions: "Feed my lambs".



## Music in Secondary Schools

THOMAS H. BRIGGS

*Professor of Education, Teachers College, Columbia University*

YOUR CHAIRMAN has proposed certain questions that I am not sure anyone can answer. That is the great advantage that a chairman has, especially when he knows that the time allotted is altogether inadequate even for one who has answers, either complete or partial. We speakers, on the other hand, can enjoy his discomfort as he has to listen without interruption, a feat difficult for a professor, while we say things that he knows he ought to correct or that he can say much better than we.

Music supervisors, expert in their field, informed of the philosophy of education, and knowing the results in the limited area in which experiments have been conducted, can give much guidance along the specific lines that should be followed in music education. But the teachers themselves also must have an understanding of a few basic principles which should be continually used to direct them at every step of their work.

All my own thinking about education is guided by two very simply stated principles. The first one is that the primary duty of the school is to teach people to do better the desirable things that they are likely to do anyway. Another duty is to reveal higher activities and to make them both desired and maximally possible. What are the musical activities in which people actually engage outside of school? In limited numbers they sing and play on various instruments; in larger numbers and more frequently they listen to others play and sing; and they think and talk about music. What do they play and sing? To what do they listen? Of what do they talk? And how do they carry on these various activities? Answers to such questions give raw curriculum material. After evaluation it is to be arranged for teaching; and then the first challenge is to teach pupils to do better than they otherwise would do those things that seem to you most desirable.

In addition to this, the second principle demands that the school should reveal to pupils higher activities—higher types of music, better ways of singing or playing, better ways of listening and responding, and better ways of thinking and talking about what they have heard. This in some measure the school has always done, frequently, however, attempting the revelation on a level higher than the pupils are ready to appreciate and to approve. Unless they are made to desire these higher activities and to seek mastery over them, the teaching is likely to be ineffective and futile. It is what pupils are inspired to seek after compulsion ceases that counts.

Ability to perform better constantly higher types of music is, of course, the objective most steadily emphasized. This is altogether laudable, provided it is not carried so far as to prevent the seeking of other objectives that are equally important. It goes without saying that by performing one can most easily be taught appreciation; but it must not be forgotten that the great majority of

the consumers of music—those who make performance most worth while—have, and can be made to have, little skill themselves in producing music. Moreover, it must not be forgotten that performance alone does not always result in appreciation. I have known a woman with technical skill who memorized sonatas and then played every page as a unit. A flautist who rests more bars than he plays may have little understanding and appreciation of the symphony in which he takes part.

It may be expected that the number of students who continue to study to produce music will steadily decline as the stages of education advance. That phenomenon is found in every other subject. There is a big advantage if only those who have peculiar gifts should be encouraged or permitted to persist in such study. Properly organized junior high schools should do much to sort pupils according to their interests, aptitudes, and capacities before they are promoted to the senior high school. If they do this, they make the work in advanced specialized classes more profitable to all concerned.

If music teachers persist in *over-emphasizing the techniques of performance*, one child in a thousand will be forwarded to a career judged by his fellow men to be successful; twenty in a thousand will learn to play or sing so as continuously to give pleasure to themselves; one hundred in a thousand will be led to mediocrity of performance which will persist from one to fifteen years of restless unadjustment for the individual and of embarrassed pain for his relatives and friends, (Bernard Shaw says that hell is full of musical amateurs) and 879 of the thousand will be pushed into varying degrees of abhorrence for music—or at least into a lack of the understanding and appreciation that might have been possible. You may think these figures inexact, as they doubtless are, but it can hardly be denied that they are fairly indicative of past results. It is difficult to express criticism and at the same time reveal appreciation of your achievements. At this point I wish to assert that the improvement of music teaching is one of the three greatest achievements in our secondary schools during the past generation. But from contemplation merely on your achievements will come complacency. It is hoped that criticism and suggestion will prove a stimulus to still further achievement.

The figures given suggest why the increase of eager and receptive audiences has been so much slower in our country than you had hoped. Probably the largest proportion of those who demand and pay for good music do so because they have developed for themselves the techniques of listening and appreciating. Of course they have used as a basis for their development much of what they learned in school, but the school has not gone far enough. How much larger their numbers would be and how much more rapid would their advance have been if music teachers had placed as much emphasis on well developed courses for intelligent appreciation as they have on the techniques for performance! If the ideal is to produce a few great performers playing with solitary satisfaction in empty auditoriums, the prevailing emphasis in the program of music education is quite proper.

It is my judgment that appreciation is not by and large as well taught as technique. The weakness seems to me to lie primarily in the fact that teachers as a rule have inadequate understanding of what people without a high degree of special training do when they enjoy music and what are the gradual steps that they should take in climbing upward to higher stages. Because teachers have long ago climbed these steps or because of genius have lightly run up them, they need to use their imaginations and to observe sympathetically

to learn how elementary ordinary practice is and how slowly it advances to higher levels.

Another weakness in the teaching of appreciation seems to me to result from the failure of the courses steadily to increase in difficulty. There is too often a continuous repetition of the same elementary performance. This criticism is proved by the otherwise admirable radio lessons in appreciation. Not even the laziest pupil continues to enjoy doing over and over again simple things that he can do perfectly well if he wishes to and tries. But everyone enjoys accepting new challenges that seem worth while, exulting in the increased strength that each successful achievement brings. Such subjects as mathematics and Latin have a tremendous advantage in their orderly procedure from the difficult to the more difficult, each challenge still within the powers of those who will work at them. Music can learn something from their persistence and popularity.

Nor in such subjects do the teachers do most of the work. I have often wondered why, in appreciation classes, the pupils were permitted to become listless and bored by inaction. I have often dreamed of appreciation courses that require as serious work at home or in laboratories as mathematics, the sciences, and the foreign languages do. Why should not students prepare serious assignments, which they accept because they seem worth while and challenging? Why should they not be active, either individually or coöperatively, in the classroom, the teacher merely directing the work to assured profit? And why should they not afterward go to concerts, actually or vicariously over the radio, or to reproducing instruments, prove what they have tentatively learned, and stamp it in by well directed exercises? I look forward to the day when as a result of music education young people spend more of their time attending concerts together and later discussing them with the seriousness, intelligence, and interest that they now give to less profitable subjects. I should esteem it high evidence of teaching success if there were more social evenings devoted to coöperative production of good music, each attempt encouraged by intelligent appreciation. And I should be more confident of progress if when people gather to enjoy their own music they had developed further than "I've Been Working on the Railroad" and "Old McDonald Had a Farm."

A field of great possibilities that I see opening is the correlation of music with other areas of learning. Already we find music generous in contributing to the success of social and dramatic entertainments, which are strongly motivating but contribute little else to music performance or appreciation. But studied along with history, literature, science, home-making in its proper broad sense, and pictorial art, it will gain as it gives. We may confidently look forward to an early development of a curriculum of directed experiences that is not composed of isolated and extended units of science and mathematics and language, but rather of experiences of the kind that people have or will have entirely outside of school. In such a curriculum music will find a place important in proportion as its teachers realize and can convince others of its value.

I am a musician that cannot produce, and I speak to you for millions of my kind. Above most other things in this world I enjoy music, and I constantly hear it at concerts, at the opera, over the radio, and from the reproducing instruments that I own. I am of the vast number who make you possible. As this number increases it will influence boards of education and school administrators who have limited your activities by lack of understand-

ing and by meager appropriations. It is to your interest as well as to the interest of music that you teach us early, thoroughly, and continually how to be intelligent in enjoyment.



## The Administrator Looks at Music Education

GEORGE DRAYTON STRAYER

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THE PROBLEMS which confront teachers of music in the development of their field as a part of the more general program of education are not unique. Budgets are too small, whether considered as a whole or as related to particular phases of education. We need more money in order to care for younger children, for youths, and for adults. Classes are too large in all divisions of the school system and in all subjects. We do not have enough thoroughly well qualified teachers in any field. School days and school years are too short to permit of the development of as significant a program as our current situation demands. You as music teachers can count upon the sympathy and understanding of the administrator. He must depend upon you in no small measure for the solution of our common problems. You can be of very great service to the whole school system, since music has a unique place in the community in establishing good will toward the schools.

There is a popular misconception concerning the power of the school administrator. The statements made by some teachers who feel aggrieved because of lack of support for their particular enterprises would lead one to believe that the superintendent of schools was all-powerful. Such is most certainly not the case. No superintendent of schools makes the budget, selects the teachers, develops a time schedule, buys equipment, or in any other respect determines the place in the school program which shall be given to any particular subject. Decision with respect to the development of each area of work in the schools may be made in accordance with the recommendations of the superintendent of schools, but if his recommendations are to prevail over any considerable period of time it will be by virtue of the fact that they are supported by citizens, by teachers, and by the children enrolled in the schools. The lay Board of Education is influenced by all of these groups. The Board acts over any long period of time in accordance with the judgment of the community as a whole. One who desires to change the situation in any significant manner in the schools of the United States must work with the entire community.

Teachers of music and those who work in other fields will find it necessary to give consideration to the control exercised by higher educational institutions. Boards of Education are most sensitive to the requirements set up for entrance to colleges, to universities, and to other institutions of higher education. They are constantly being criticized because children who graduate from local high schools find difficulty in entering college. The number of credits for college entrance which may be offered in any field is a very real measure of the support which may be expected from the local Board of Education for any subject taught in the public schools. This is true even though a more reasonable response might be expected to take account of the fact that a large percentage of all of the children enrolled in the schools do not enter college. It is not an accident that the most adequate development in



music has been in the Middle West where colleges and universities have been most liberal in granting entrance credits for music.

In the statements made above it has not been my intention to propose that the administrator does not have an important place in influencing the decisions made by the Board of Education. Those superintendents of schools who appreciate the significance of the rapidly expanding school music program and those who most certainly understand the contribution which the fine arts may make in the educational program, will be most convincing in their recommendations to the Board of Education concerning the music program. I have wanted, however, to call attention to the fact that the judgment of the administrator is only one of many factors that enter to determine the support which may be expected for any particular phase of the educational program.

Most superintendents of schools in the United States accept music as one of the fundamentals in education. A majority of them would increase the opportunities provided if they were at all confident that they would have the support of children and their parents in the further development of the music program. Indeed, the great majority of administrators with whom I am acquainted have fought vigorously for the maintenance of the music program during the period of diminishing budgets. Fifty to ninety minutes a week for music in the first six grades, instrumental music above the fourth grade, and a wide range of electives in junior and senior high schools are not uncommon in school systems from one end of the country to the other.

In the last analysis, the development of the program of music in time allotment, in support, in music rooms and equipment, in number of teachers, and the like, will depend upon the competence of the teachers of music. Any significant attack upon the problem will involve first of all a better program for the training in music of all elementary school teachers. The modern elementary school is being reformed. Emphasis is now placed upon a variety of activities which are organized as an integrated curriculum. In these modern schools the requirement is not for special teachers of the several areas that we have designated heretofore as subjects, but rather for teachers who are able to work with boys and girls in all aspects of the experiences which are developed in the classroom. You who would have the music program developed in the upper divisions of the school system should give attention first of all to the work offered in teachers colleges and normal schools for all elementary school teachers. This proposal is not made with any thought of limiting the specialization in music of teachers who work in the junior and senior high schools.

On the upper levels of the school system teachers of music of the highest competence will be characterized by their understanding of children and by their ability and performance in their special field. They will be called upon, as well, to cooperate with all other teachers in the high school. Satisfactory preparation for the teaching of music will therefore demand a sound training in psychology, particularly in the psychology of adolescence, and broad cultural education, in addition to specialization in music. The administrator, if he is frank, will tell you that he has difficulty in finding teachers who are so equipped. The response which you desire from him and from the public will be forthcoming in just the degree in which you have influenced teacher-training institutions in the development of their programs in the selection and in the training of teachers of music.

Whether we think of music in the elementary school or in the junior and

senior high schools, we may be sure that parents and citizens generally will support the program only upon the basis of genuine satisfaction which the children derive from this part of their school experience. Often the administrator is confronted with a situation in which children lack enthusiasm. It may be that emphasis on technique has been so great that boys and girls have despaired of ever having an opportunity to make music. The situations in which children show greatest enthusiasm are those in which they work for the development of skill by virtue of the opportunity which has been provided in band, or orchestra, or choir. The administrator who seeks to support the music program needs above everything else the enthusiastic support of the children in the schools.

Parents and citizens in general have often discounted music because the school program seems to them to lack significance. They characterize it by proposing that children have no certain record of achievement. The public response has been better in school systems where children are promoted from orchestra to orchestra or from choir to choir. I remember visiting in a Mid-Western city in which children were known to arrive at school as early as 7:30 in the morning in order to have the opportunity for practice which might mean promotion from one musical organization to another. Public support is inevitably tied up with the joy and satisfaction which children get in their work and in the record of achievement which can be recognized by all.

There is no doubt concerning the importance of the performances of choirs, bands, and orchestras in school and before other groups. Children and their parents and, in the long run, the general public are impressed by such programs. It may be at times that the performance of teachers is of almost equal significance. With the development of a program of adult education, the organization of those who developed some competence during their school days in community groups for the further study of music may be of very great importance.

In trying to indicate the kind of support which the superintendent must have in order to maintain the program of music education which is desirable, I have had in mind the work of competent supervisors. The leadership of a competent director of music is likely to be the determining factor in any school system. He and his assistants must work with elementary school teachers and with principals and general supervisors in relating the experience in music which these children should have to the other phases of the school program. In the secondary schools a constant program of training in service for special teachers of music is clearly indicated. The director of music must, as well, develop his program in coöperation with those who are interested in music in the community and with the public in general.

Taking it all together, the administrator is dependent upon a director or general supervisor of music and upon a body of teachers who can interpret music in such fashion as to give joy and satisfaction to children and to adults. The program that the schools will offer is related closely to the competence and enthusiasm of the teachers of music. The investment in music will be made without criticism when the public is convinced of the contribution music makes to the life of the community.

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## Discussion

[NOTE: This is the stenotypist's transcription of the extemporaneous discussion which concluded the symposium on "The Place of Music in the Curriculum and in Life." See explanatory note preceding the introduction ("The General Problem") by Peter W. Dykema.]



CHAIRMAN DYKEMA: Ladies and Gentlemen, it has seemed to me as I have listened to these addresses that if I had to put it all in a few words, it would be to this effect: As music teachers you have a great subject, but you must work hard to do a good job. Now I would like to ask the members of the panel to present questions that have come to them as they have listened to the speakers. No person here has been assigned any topic for this discussion period. Whatever is said will be entirely impromptu.

NORVAL L. CHURCH: First of all, I should like to know from Mr. Briggs where he got those figures. I am afraid that some of you may think they are true, and I question them.

THOMAS H. BRIGGS: I made them up. [Laughter.]

CHAIRMAN DYKEMA: Have we not heard for a long time that there is truth in a good made-up story? I wonder if Professor Briggs is not making up something in which he assumes, in spite of what his figures are, that the Lord has predestined the great majority of people to be listeners and only listeners. How many in the audience think he is right? Put up your hands. [A number of hands were raised.] How many think he is wrong? [More hands were raised.] How many don't know and wish you did know? [Laughter.]

Is there anyone on the platform who wishes to speak to that point?

GOODWIN WATSON: I will just say this one thing: A study of various cultures throughout the history of mankind indicates that the human organism is very much more flexible than we have sometimes supposed. I understand there have been civilizations in which almost every self-respecting person participated actually in musical enterprises. I understand that if we wanted to produce a civilization in which almost everyone wrote poetry or enjoyed artistic creations of other aspects, by placing a premium on that sort of activity, it is highly probable we could multiply such contributions beyond that which we have ever dreamed of in the past. We must not assume that that which has been characteristic within our little lifetime in this little spot in civilization expresses the limitation that is intrinsic in human ability. [Applause.]

N. L. CHURCH: I don't think there is any question that the true road to appreciation is through participation. I believe that Professor Briggs himself would enjoy the orchestra more if he played an instrument. He plays handball and enjoys it, I know that. He has a keen appreciation for the game. But I never see him down there watching them. He is always playing.

L. THOMAS HOPKINS: I would like to speak to two points. The first one was raised both by Mr. Kilpatrick and by Mr. Mursell. As I have studied the curriculum over a period of years, I think there is one outstanding criticism, if I may use that term, of the way in which much of the work has been couched. Too frequently we have thought of improvement as the mere rearrangement in some other form or in different grades of the materials already existing in the subject. As I have examined courses of study that have

been produced in music I find that in many instances music educators have followed that same procedure.

I would like to support, then, the statement by Professor Kilpatrick that if we want to improve music we must go out into the life of the child and find out those activities or experiences in which music normally functions and help the individual use music as a means of making that experience valid. It seems to me with that broad vision which is so well explained in Whitehead's book, "Aims of Education," and other essays, we can get a reinterpretation of music in relation to life, and we can bring to it the needed vitality for the child.

My second point relates to the discussion by Dr. Strayer: We may remove music supervisors, we may remove special teachers of music, we may remove music as a subject in the elementary and secondary schools, but we cannot remove music from the curriculum or from the life of the child. We may remove a Latin teacher, or we may remove an algebra teacher, and take Latin and algebra out of the curriculum and out of the life of the child. The reason is that music is so closely intertwined with the actual living of boys and girls, that regardless of what the administrator may say about the teacher or the provision for her, music will still be in their lives. I think that is a very important consideration for all of us who are interested in making music a more vital part of the experiences of the children.

LYMAN BRYSON: I have an impression that the music that we are producing up here this afternoon is a little old-fashioned. The quartet which was assembled by Professor Dykema had a distinctly old-fashioned harmoniousness in agreeing on everything said. I would like to introduce a note of dissonance. Of course, it is partly the atmosphere of this place. We get up here and tread these boards which have been trodden by so many heroes in doublet and hose and we tend to be a little overdramatic, a little lyrical. I intend to find a villain whether there is a villain or not.

The villain I have discovered in all the difficulties of teaching music this afternoon is this technique that has been talked about. I am not quite convinced. I believe, of course, that a teacher—a bad teacher—who emphasizes technique entirely is going to ruin a child's or an adult's interest in music; but equally am I convinced that a bad teacher who speaks of expression is going to do the same thing, perhaps in a worse way. In other words, I am not at all convinced that making a villain out of technique (although perhaps we have swung too hard in the other direction) is quite the remedy. Can you give any child or adult (and I think about it largely from the standpoint of young children) a technique in music any more than you can in any other art or achievement, unless you provide that child with something he can constantly struggle with?

There has been a lot of talk here about Professor Briggs who can't play anything except handball. I don't believe that he would continue to play handball if he did not constantly think he is going to do a little better every time he goes at it. If he lost the idea the next time before he went to the court, he would quit.

In exactly the same way I don't think a child or an adult is going to continue struggling with music unless the struggle is real, unless there is a certain amount of progress, unless there is something against which the individual can set his will and his personality and his strength.

Now, I don't believe that by swinging entirely away from technique toward expression you can build quite the kind of curriculum you want in music, for either the adult or the child. I think perhaps the division or the dichotomy is

a false one, and we need some kind of a better combination than we have ever had before; but not giving up one thing for another.

Let me make one point from the standpoint of adult education. I don't believe the job of the teachers of music in this country, in spite of the fact that it is so well begun, is necessarily going to be successful if it carries on forever in just the way it is going now. Not because it isn't well done—partly because it is so well done, perhaps. What I am getting at is this: Looking at the world of the grown man and woman, which happens to be my business, and seeing children coming out of our excellent music courses in the schools, and getting lost in that grown adult world where they enjoy music very little and perform music not at all, I am perfectly willing to accept, on behalf of the adult educator a certain amount of responsibility for that failure, but not all of it.

May I just add this to these somewhat more general challenges that you have had thrown at you today: That all of us—those interested in adult education, and those interested in secondary education and college education, and those interested in just education in the arts—must somehow find a way so that adult life will supply the opportunities for carrying on the artistic and aesthetic activities which are begun in school, and also, that in the school those activities shall be carried on in such a way that when the individuals get to mature years they will want to go on with them and will know how.

ALICE E. BIVINS: I would like to carry on just a bit further the criticism which Dr. Bryson has raised. It seems to me it isn't that we are so afraid of technique, or that we don't want technique, but that we in music have sometimes put technique in the wrong place. From the things that Dr. Mursell brought to us, I have a feeling that he too believes in technique, but that he believes in technique in its correct relationship. It seems to me that those techniques do not belong with the baby. The baby needs to go along carefully finding his way, and his way through music must be constantly surrounded with music. When he begins to feel music as something he enjoys and likes, then he will find the place for technique, and then we may follow his lead and give him all the technique he wants—and that will give him the opportunity to go further—into the whole world of music. I think we believe in techniques but we want them in proper relationships.

FLORENCE B. STRATEMEYER: May we carry the discussion of technique one step further? I take it the thing you have in mind is a technique being developed because you need it to satisfy some fundamental drive. If that is true, may we also perhaps look at the discussion that Professor Church and Dr. Briggs were having a few moments ago and hope that music may take its right place in the sense that you and I, the children and adults, may turn to music just as we would turn to books or any other form of art? And so, as I try to express a point of view, I may bring to you, or to any other group with whom I may be working, materials from the field of music, and as I do that, as I turn to music as a source, as an instrument, the same as I would go to the library or to any other source of information, may I not then perhaps find a new drive that will cause me to go back and perhaps build up certain techniques that I have, and in that sense we again continue the circuit? My technique grows. I have further enrichment and new drives which cause me to perfect the technique, and it causes a continuous circuit.

MR. MURSELL: I will have to talk about technique a little. I want to say two things about it. First of all, if we attempt to develop techniques in

abstractly formal situations we attempt wrongly. We make the thing infinitely more difficult than it is. That has been done time upon time by music educators—time and time again. A protest against that is entirely in order, for it is undoubtedly done by the great majority of music teachers to the great disadvantage of pupils. The place to develop technique is in an expressive situation. The thing is two sides of exactly the same picture.

Second, it is needless and uncalled for to go into technical drill with young children. You can postpone it, without the slightest disadvantage to the learner, very much longer than is ordinarily supposed.

HAROLD RUGG: I would like to carry on from where Professor Watson left off in his comment. He reminded us that in every fairly simple society, all the people make music. There is not a division between the few performers and the great audience. Now, that is not only the great problem of American society, or western culture, but it presents a very helpful cue for the problem of developing art education, in our complicated and sophisticated kind of civilization, for the children are literally neo-nature people, neo-primitives, living in an adult, sophisticated civilization. The problem of music education, if we conceive the outcome as that of developing every man as an artist, is literally the problem of taking these nature people, these neo-primitives, at infant ages, and providing and guaranteeing that they grow at maximum rates to a thorough participation in the very sophisticated civilization in adulthood.

Of the many cues to be found, I think the most important one is to be found in the experience of the past three or four decades in the new education and not essentially in the education we have heard most about this afternoon. It is to be found, I think, in one idea, which the people of every generation rediscover, and we are rediscovering it. That is, that every man as an artist, every man as a musician up to the upper limits of his own capacity, will be brought out only by contact with the musician. He will never be produced—we shall never produce men as artists en masse throughout entire civilization unless we can bring into contact with children and with adolescents and with youths and later with adults, men and women who are themselves artists, who are musicians. Only, therefore, as we change our emphasis in the teachers colleges and normal schools and guarantee that young people in their musical education, in their adulthood life, will be brought in contact with musicians—only then will we in turn be guaranteeing that the little children will build themselves into that fine race of "Every man an artist" toward which we are looking.

CHAIRMAN DYKEMA: We now have about two minutes and a half. I may tell you that as far as I know this is the first time these members of the Teachers College staff have appeared on the Metropolitan Opera House stage. [Laughter.] I wonder if you would not like to bring about a condition which will allow you to say that you have made your first appearance singing in the Metropolitan Opera House. Shall we rise and sing the first and last stanzas of "America"? [Singing.]

# THE USE OF MUSIC AS AN EDUCATIONAL STABILIZER

WILLEM VAN DE WALL

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IN THE PAST there existed a tendency to evaluate and use music in education almost exclusively as a means and a goal of æsthetic and artistic development. But the day has now come when a re-valuation of music in education is taking place. This re-examination is not done from the limited angle of æsthetics and rhetorics, but from a wider point of view which includes æsthetic contemplation and artistic practice—namely, that of functional psychology and social philosophy. This new approach has added to the problems of music education these questions: *What is the good of music for practical living?* and, *How shall it be applied that it may be of assistance in the development and preservation of balanced, well-adjusted personalities?*

These questions arose from the fact that the study and practice of music as an art do not automatically lead to stabilized efficient citizenship, and that to be a lover or a practitioner of the art of music does not prevent some people from being intolerable persons leading destructive lives. Perhaps in some instances we may say that interest in music aggravates their obnoxious characteristics and unsocial ways of living.

Interest in and the practice of music are not in themselves a nostrum for the stabilization and ennobling of character, despite the fact that they are frequently considered as such. The value of music for the furthering of mental health and character growth depends not on beautiful-sounding tone alone, but also on how and to what extent it is used as an educational means in given cases. Just as an irrational use of food, light, and heat can turn these life-builders into poisons and agents of destruction, so can an unwise use of music turn it from an emotional stabilizer into an agent of nervous disturbance or social maladjustment.

The use of music for purposes of emotional stabilization is a matter of the hygienic application of sound as a stimulus of organic and social function. If education implies the furthering of normal growth and a successful adjustment of the individual to his environment, then education by means of music involves the application of such principles of mental hygiene and social philosophy as will insure and further the use of music in a sane and socially constructive way. To bring that about requires an investigation of the dynamic relationship of music with some of the processes, goals, and situations of living and the application of the findings in the practical methods and organization of music education.

It appears that the psychic process most accessible to stimulation and modification through music are the emotional functions. There is an inclination in many persons to treat, in their thinking, attributes as entities or substances, and to change functions into concrete things. Thus we meet people who think of emotions as concrete objects. Actually, emotions are sensory attributes of the processes of consciousness, reverberations of living which come to our attention as "feelings." These components of consciousness and awareness are reactions to both physical and mental experiences of our inner as well as our environmental or social existence.

We might well say that many persons' trends of thought, interests, ways of going about things, are to a great extent conditioned by the emotional drives that push them on.

The emotional sensitivity, inclinations, and drive, are dynamic forces that

influence and determine man's physical, mental, and social function and goals of function. It is a characteristic of the emotionally mature adult that he has a sense of power which prevents him from becoming upset, where less mature people experience doubt and fear; that his goals of thought and action are not easily interfered with by momentary or prolonged feelings of displeasure and discomfort; that the desire for agreeable and pleasurable sensations does not predominate in his consciousness and his actions.

It is also a characteristic of the emotionally mature person, that he is not entirely occupied by thoughts about himself or actions aiming at immediate satisfactions, but that in his emotional attitude he can take the well-being of his fellowmen into consideration, and in his actions, determined by these feelings, he may try to create situations which afford both his social environment and himself pleasurable experiences.

The emotionally immature adult—in most instances, a person with a full-grown body, but the emotional ambitions and drives of a child—is frequently characterized by the insistence with which he tries to reach immediate satisfactions and disregards the effects of his egocentric and shortsighted actions on his future and the well-being of the group of which he is a part.

In the emotionally immature person and also emotionally unstable persons (that is, those whose likes and dislikes, moods, and dynamic drives are always subject to frequent change) the need for immediate sensory and emotional satisfactions is more often a determinant of action than among the emotionally mature and stable. They seem to have carried over from childhood a tendency to reject anything in reality which jeopardizes their feeling of security and well-being. They tend to substitute agreeable dreams for unpleasant realities.

They also are disposed to regard their social environment as fraught with enemies and dangers—hence, their urge for subduing or evading their fellowmen. Many emotionally unstable adults are haunted by fears which are exaggerated emotional reactions to certain experiences of living. For instance, fear of growing old, of losing vitality; depressions on account of frustrations in business, family life; fear of financial insecurity, and death. Of course, not all adults are subject to these constant scares and upsets. But even in normal living any extreme physical or mental experience might call forth in an automatic way strong emotional reactions and disturbances of the emotional equilibrium.

The strongest among the strong is not immune to such shocks. It depends on the weight which life loads onto one's shoulders. There are times and circumstances that simply overtax one's emotional resistance, and no man can afford to forego opportunities to brace his emotional constitutions, so that when the challenge comes, he will be able to keep his composure and balance. We find among ourselves various emotional types; those who control and restrain themselves outwardly, but not inwardly, and those who do both. Then we find those who react to life emotionally in disproportionate ways, who do not control themselves at any time, who make a great deal of noise about trifles, or remain stolid, where an emotional upset would be a normal reaction. Finally we meet the emotional struggler who does all he can to stabilize himself and keep an intelligent direction of his frequently strong emotional drives. He lives in continuous conflict between what he wants and what he rejects. Now the question arises: What has music in store for all these people?

There is music for most every person endowed with the sense of hearing. But that which is music to one person, is not necessarily music to another. In this discussion we are obliged to give every person the right to his opinion,



because the sounds that a man responds to as music, are the very sounds with which this discussion is concerned. Now, what do we note about the influence of these sounds on a person's state of being and attempts at adjustment?

First of all one of the most primary reactions to music is bodily motion. Some of this motion, in the nature of a physio-motor response, is merely a reflex-action of the nerves and the muscles to the sound stimuli, and it causes a release of physical and frequently of emotional or psychic tensions. In some instances feelings of anxiety, fear, unruliness, and anger are thereby relieved, and feelings of rest, satisfaction,—and a disposition toward submission to discipline, are engendered.

Physical motion in response to music and physical motion producing music are effective means of emotional unburdening in a socially acceptable way. It is an amazing fact how in some persons, at some time, seemingly trifling physical experiences, such as the hearing of a sound, or being patted on the hand, causes an emotional shock and reverses the flow of feeling and thinking, raises or lifts obstructions to action, and can re-establish a social contact that seemed beyond repair.

Whether this mental unburdening takes place in the form of singing, dancing, or playing an instrument, is only of importance for the individual in view of his personal preferences. A great deal of emotional energy, stored up by all kinds of circumstances, and blocking a normal functioning of the individual, can be made fluid and be drained off this way. Again, whether it is done by the means of a Beethoven sonata or a jazz tune is incidental; the main point is that it happens.

It is evident that besides persons with strong, normal, emotional dynamism, great numbers of emotionally immature and unstable persons are attracted to music. To let them merely have their sway does not help them very much. Indulgence in music can in their case very easily take the aspects of the alcoholics' unbridled imbibing. The emotionally unstable are also subject to uncontrolled thinking. They tend to daydreaming instead of planning, mental drifting instead of careful weighing and sifting, roving instead of following a prepared course. Listening to music and a superficial music making often provide them with grand opportunities for flights of fancy. One of the causes back of this is the uncertainty of which road to take. As soon as a baffling problem arises, man seems to revert automatically to more primitive levels of functioning.

Where music thus becomes merely a stimulus of uncontrolled physio- and psycho-motor action, it will aggravate the instability, increase emotional crises and maladjustment. This is proved by many careers of very musical but utterly shipwrecked individuals. There is, however, another, a very much contrasting use of music possible in many of such cases, and that is its application as a means of mental, emotional and physical discipline. In fact, the only remedy of emotional instability by way of education is through mental discipline—getting hold of oneself by one's own powers. It is here that music can be made of great assistance.

The efficacy of music as an educational means of attacking emotional instability and acute emotional crises is found in the purely sensory appeal of pleasant sounds. To provide the emotionally upset person with a sensory experience that gives him an immediate emotional satisfaction is the first step toward the freeing of his intellectual powers for reasoning, and the second progressive educational step is the objectivation of his interest in music by intellectualizing the individual's contact with the art as far as such is compatible

with the person's mental capabilities and power of subjecting himself to the discipline of æsthetic traditions and artistic skills.

This is a dynamically significant point. Many unstable individuals, haunted by fears of all kinds, uncertainty of thought and action, but continuously reassured and backed by music's pleasing sensory appeal, are willing and able to attempt to control their muscles, their nerves, their thoughts, their attitudes, in order to attain a goal of musical expression, and by doing so they begin to discipline and stabilize themselves. To the extent to which a music teacher succeeds in having a pupil apply the criticism and direction of reason—and that, æsthetic socialized reason—to his physical and emotional occupation with music, he assists him in utilizing music as an emotional stabilizer.

The emotional liberation and stabilization anticipated and experienced in their contacts with music has given it in the lives of many young and old persons the place and significance of a religion, of a spiritual agent, providing inspiration, hope, preserving faith, and leading to comfort and peace.

The third step is one that, like the preceding ones, can often not be made without a mentor who can look around and ahead objectively. That is the development of a mature and unselfish attitude toward music and life in their mutual relationship, so that music will not be misused as it so often is by amateurs and professionals to gratify infantile, egocentric, pathological and unsocial promptings. And here lies a task for the music teacher, the acceptance of which means his growth from music instructor to music educator—that is, guiding the music student from the use of music for infantile ends toward goals of physically, emotionally, and intellectually mature and socialized living. That means using the individual's natural interest in music as a starting point of coördinating his powers, not only for musical, but also for socially mature expression. It is here where discussions about the value of life, culture, social living, can be used to help develop the student's intelligent grasp of life. That requires in the education of the adults of today:

(1) Increasing the opportunities for people in middle life who seek new emotional goals, to occupy themselves with music in healthy ways. This includes also the development of musical forums, where amateurs as well as professional musicians can get practice in thinking about and discussing music objectively.

(2) The further extension of avocational music schools for adults, where the older person, unimpeded by the presence or interference of the younger generation, can re-orientate himself in life through instruction and practice of music, and in individual and group participation strengthen his rational grip on emotional life.

(3) The inclusion of the adult in a comprehensive music education program means giving attention *now* to the musical educative needs of the adult of the future.

All this requires the development of teachers and leaders who have an insight into meeting emotional-educative needs through music; who are able to prevent the misapplication of music in the processes of education; who can develop, not only a person's ability to enjoy and to make beautiful music, but give it a constructive place in their scheme of living.

And, finally, it requires closer attention to the needs of the emotionally unstable child of today and an increased coördination of the objectives and activities of educators, musicians and mental health workers in the community. Coöperation between these is an essential requirement in the use of music as a stabilizer of the emotional life.

# SCIENTIFIC AIDS TO MUSIC EDUCATION

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[NOTE: This paper introduced a "Demonstration of Recent Developments in Reproduction of Sound," given for members of the M.E.N.C. at Center Theatre, Radio City, New York, in connection with the 1936 convention. The demonstration was provided through the courtesy of the Radio Corporation of America and Erpi Picture Consultants, Inc.]

IN THE TRAINING AND EXPERIENCE of the music educator a large number of subjects must appear if he is to be able to deal adequately with all the problems which arise in the course of his teaching. Today we are to consider the help which can be given by a knowledge of the physical aspects of music. Most of us had, as a part of our high school or college course, something that was called "acoustics" or "physics of sound," but very seldom did a course of this kind make a vivid impression at the time, or produce a residue of guidance which could be used in the ordinary school teaching. And yet, there are fascinating and helpful possibilities in the study of the composite character of sound.

Nineteen years ago at the Grand Rapids meeting of the Music Educators National Conference Professor Dayton Miller graphically indicated the investigations which physicists had begun to make in the realm of music. He gave special attention to the human voice and presented evidence to show that differences in tone quality and methods of voice production could be graphically shown. Even at that time it was evident to his auditors that the possibility of showing, on a screen, lines which outlined characteristics of various voices carried with it the possibility of changing and correcting voices by the simple process of experimenting with them until they approached the outline of that voice which ear and eye designated as the most desirable. In these nineteen years the manipulating of voices by a study of their graphs or contours has been carried far. Most noteworthy advances have been made by this method in the control of the vibrato and in the understanding of the right and wrong uses of vibrato in singing.

This study of the composite nature of sound has led to a clearer understanding of the entire subject. We realize more clearly than before that sound is not a physical phenomenon which exists irrespective of some living and hearing being. Rather, we realize that sound is a mental response to a physical stimulant. We hear with our minds through the agency of the instrument or nerve apparatus which begins in the ears. The instrument, the ear, and what is attached to it are valuable aids to hearing but without the mind we should not be conscious of sound. There need no longer be any discussion as to the correct answer of that question which we enjoyed debating when we were in the high school, namely, is there sound when a tree crashes on a desert island on which there is no living being? The answer is definitely, No; because sound is the human or animal response to the stimulation to the auditory nerves and if these are not stimulated and interpreted by a mind there is no sound. The air waves have been set in motion and there is the possibility of sound being produced, but, lacking the stimulated nerves and the interpreting mind, sound is not present.

Moreover, even if when a mind is there to interpret, sound does not arise unless there is sufficient attention and response to the stimulating of the eardrum and the connecting nerves so that the mind responds with that interpreta-

tion which says a sound has been heard. It is a matter of common observation that we all hear better when we are attentive and expectant. When we know what to listen for, we hear better. Probably this explains the greater satisfaction and appreciation which comes from following a score of music by which interpretation through the eye aids interpretation through the ear.

We become callous or indifferent, if in fact not actually deaf, to factors to which we do not attend. Dwellers in cities frequently are quite unconscious of sounds which greatly disturb people from quiet rural districts. Almost anyone will almost reconcile himself to the piano out of tune in the mountains or by the sea, just because he has no other instrument, and cannot get this one tuned. Herein is a good reason for keeping school pianos in tune, because all of us tend to become callous to the things we hear constantly; children may, therefore, easily become satisfied with out-of-tune pianos and out-of-tune singing. This same remark applies to many other aspects of school work. We too easily become tolerant of bad tone in instruments or voices, because we do not have good standards before us to keep our ideals high.

In this fact may be found a reason for rejoicing in some of the remarkable achievements which science is now making available for music educators. The educational talking pictures produced by the Erpi Picture Consultants are a great help to the teacher in making pupils conscious of variations in tone quality and pitch. The new ultra-violet sound film which the Radio Corporation of America has produced bids fair to set up eventually, in our motion pictures, standards of tone production which will reinforce the demands which the sensitive musician insists on in the schoolroom. At present we have, usually, a great gulf between the tuneful, modulated singing and playing in our best schools and the noisy unbalanced tones which issue from the reproducing instruments in most of the motion picture theaters. Films such as are to be shown today are available at reasonable prices for school use and should be acquired by teacher training institutions and well equipped high schools. They will serve to make all of us more conscious of sound effects and will help set up standards for better singing and playing and better acoustical conditions in the rooms that are assigned for music groups.

Possibly we shall have, ere long, some adaptation for hearing of a demonstration for better singing which the writer saw last summer in one of the London elementary schools. When the little children began their singing lesson, they stood at attention awaiting a signal from the teacher. When this was given, all the children reached for and drew from various parts of their clothing, clean handkerchiefs. These were applied to their noses, and all of them began blowing vigorously to clear out the nasal passages and thus prepare for the best singing. Certainly, figuratively, and possibly literally, all of us need, when we would listen to music, to clear out our hearing apparatus so that we shall have better reception of those sound waves which are seeking to bring us the music to which we are trying to listen. Scientific demonstrations, by making us conscious of what we may hear, are helping to make our hearing apparatus more sensitive, and thus increase our pleasure in beautiful music.

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# MUSIC IN SENIOR HIGH SCHOOLS

## REPORT OF A SURVEY

BY THE MUSIC EDUCATION RESEARCH COUNCIL



[The Music Education Research Council is engaged in preparing a Course of Study in Music that will embrace all years from the Pre-School and Kindergarten stage to the final years of Senior High Schools. Professor Dykema, as chairman, and Osbourne McConathy were assigned to the section on Senior High Schools, and prepared this statement for submission to the Research Council, in session during the meetings of the M.E.N.C. biennial convention in New York. Although a preliminary study and, with reference to the whole course, sectional, the study contains so much of value that the Council recommended printing it both in the *Yearbook* and in the *Music Educators Journal*.]

THIS SURVEY of music in the senior high schools is based upon the replies to questionnaires sent to selected directors of music in the United States. Replies came from a total of 160 communities. These are tabulated below according to the size of the town and the geographical location.

	I Under 10,000	II 10,000 to 40,000	III 40,000 to 100,000	IV Over 100,000	Totals
Eastern .....	1	14	14	14	43
Southern .....		5	8	10	23
North Central.....	1	10	9	16	36
Southwest .....		12	6	10	28
Northwest .....	3	12		4	19
California-West, ....	1	2	5	3	11
Total.....	6	55	42	57	160

It will be noted that data for towns below 10,000 are very slight, and material on these communities should be gathered at a later time.

### VOCAL MUSIC

If recommendations as to the program of music in the senior high school were based upon present practices, the result would be a most varied and probably confusing program. Even with an aspect so thoroughly established as vocal music, what is presented in the various high schools ranges from almost nothing to a remarkably rich offering. These differences are not dependent solely on the size of the community, its location in the country, the length of time music has been included in the school curriculum, the financial resources of the community, the attitude of the principal or general school administration, or the effectiveness of the music instruction. Each of these items has its influence, and in a given situation any one or any combination may be the predominating force.

In general, however, it may be stated that music in the high school is to a large extent dependent upon the musical power and the attitude developed in the grade schools. When there has been no technical power developed in reading music, there is a tendency to use rote material in the high school. Since the singing of such material is susceptible to only a comparatively small amount of improvement in regard to the intricacy of the material used, the singing is liable to deteriorate into the use of ordinary, poor, or even cheap songs. Singing in such high schools is either restricted to rote material with large groups, or the restricting of part-singing to small groups of students who are particularly interested. Schools which, for instance, present part-singing of the difficulty of great choruses from standard oratorios can do so only on the basis of considerable music-reading ability of the students.

Actual power in reading music is not the only factor, however, which decides the type of singing activities that will be carried on in the school. There are instances in which even when some power has been developed in the grades this is not used in the high school because, for various reasons, the type of music that requires music-reading ability is not in frequent use. There are still schools in which unison songs of the type favored in community singing form the larger part of the vocal efforts of the school as a whole. There are still schools in which the general chorus is in vogue with its demands for part-singing ability from every student. A distinction must be made between assembly or community singing on the one hand and general chorus on the other, the one usually involving only unison and the other stressing part-singing. While it is true that required chorus is now the exception rather than the rule, a number of schools are moving toward the re-establishment of this, or at least toward insisting that there shall be regular singing in which all of the students participate. There is no reason why assembly or community singing should not eventually reach a stage of artistry which approaches the old type of required general chorus. The swing away from required chorus has disturbed many educators who realize the tremendous socializing power in the school of singing by the entire student body, and who also realize that only through an activity of this kind can a repertory be developed for singing by the American citizenry as a whole in informal musical gatherings outside the school. These educators believe that while there is great gain in the artistry of the specialized musical organization in the high school, there is some loss in exempting certain pupils entirely from participation in music, especially singing. The line of cleavage can easily be too wide between cultivated and ordinary singing.

In the meantime the special musical organizations have shown tremendous growth. The glee clubs, which are usually the first extra-curricular musical activity, are firmly entrenched as separate organizations for boys and girls. But there is now a strong movement toward mixed glee-clubs, these being usually small choruses with a less select membership than that which is common in the a cappella groups. The latter type of organization has been a potent influence for good—both through the improvement of the quality of singing, due largely to its being unaccompanied, and also through the fresh type of material of a high character which these organizations have made popular. Recently there has been a tendency to broaden the scope of the material used and to include not only more modern unaccompanied works, but, also, material with special instrumental accompaniments, such as string quartet or woodwind ensemble. These accompaniments are less for the purpose of sustaining the choir in pitch and rhythm, as is the common use of the piano, than to add variety of tone color and comparatively independent musical effects. The use of these instrumental ensembles has tended to bring together the instrumental and vocal teachers, or at least to make the vocalist more concerned with instrumental aspects.

From all of this improvement in the vocal ensembles there has naturally arisen the need for a better type of individual singing. A very significant development has been the introduction of voice instruction. In a few cases this has been conducted on an individual basis, similar to the Princeton Church Choir plan in which as recompense for singing in the choir each member is given individual lessons. The schools, however, have favored the plan of class voice instruction and are developing an unusually effective technique. There are many reasons why this type of instruction is preferable to individual instruction, especially if the latter is given by private teachers not connected with the school. From this voice instruction and from the fine development of the a cappella

choir, a new and charming type of small vocal ensemble has arisen under various names, such as the madrigal singers. These consist of groups from five to eight singers—occasionally as many as twelve—who use much of the material that is sung in a cappella choirs but sing it now with fewer voices to a part. Frequently the music is sung with but a single voice to a part.

The class voice instruction is also very valuable in other school activities such as the operetta. The giving of an operetta has in many cases been the beginning of the vocal program in the high school. Unfavorable conditions, in which it was produced largely as an extra-curricular activity and the rather poor type of material frequently used, have resulted in a growing discontent with this type of project. There are many directors of high school music who now advocate fewer operettas or none at all. It would seem, however, that when the music program is properly arranged so that the work can be carried on as a class activity in school hours and with appropriate credit, the operetta should have an important place. This would necessitate a raising of the standards of the material used. Those who have given the Gilbert and Sullivan operettas under favorable conditions feel that they form one of the most valuable musical projects, not only for the time being but for the pleasure they give to the students and during many succeeding years. It is interesting to note that the only specific operettas that are mentioned with approval in the 160 reports are those by Gilbert and Sullivan. Some schools advocate going beyond the operetta into the serious opera field, and some good presentations have been given. In general, however, the extreme demands made upon soloists in grand opera make them inadvisable for high school use.

With the development of the high school program so as to include voice instruction there has been less occasion to offer school credit for outside instruction in voice but there seems to be no reason why, when students who need a type of training which cannot be given by the school organizations, credit should not be allowed for this special private voice work as well as for private instruction in piano or instruments of the band and orchestra.

#### INSTRUMENTAL MUSIC

A study of instrumental music in the high schools of the United States discloses great variation of attainment, but considerable uniformity of aims. The directors of music, usually reflecting the sentiment of the administrative officers and the community, believe thoroughly in a rich program of instrumental music, and are desirous of bringing that about as rapidly as the community sees the need of it, and is able and willing to provide the funds. But, these two factors of realization of educational values and providing of funds vary to such an extent that practically every stage in development may be found in some part of the country, ranging from the very simple beginnings, such as characterized the better schools a quarter of a century ago, to remarkable developments which were undreamed of a quarter of a century ago.

There are still places in which a miscellaneous, poorly balanced orchestra, consisting of a piano and such scattered instruments as the students are already able to play, constitutes almost the entire instrumental program. The piano is probably both the cause of having most orchestras, and the reason why such an orchestra does not develop so steadily and in such a balanced way as the band does when it is started. The orchestra may continue in an unbalanced state for several years without bringing about a significant instrumental program, but as soon as a band starts, a balance of instruments is needed because no piano can be used to fill in the missing parts. Moreover, systematic in-

struction for the playing of the band instruments is obligatory. The normal order of procedure, therefore, seems to be first an orchestra which develops only to moderate proportions, then a band which gradually becomes very important, frequently entirely overshadowing the orchestra, and, finally, the development of the orchestra through the drawing in of players prepared by the band and by the instituting of instruction on the rarer instruments of the orchestra. This finally results in again giving the place of preëminence to the orchestra. That is the status in which we now are in better schools, but it is interesting to know that the band is again being spurred on to improvement and is developing into a concert organization which would challenge the orchestra in artistry of performance, even with greatly restricted repertory.

Instruction on the band and orchestral instruments was at first carried on privately, usually by teachers outside the school. But when a capable music teacher comes into the school system, much, if not all of this instruction is transferred to the school. Here it is carried on largely in groups, these being differentiated as much as the budget and the instructor's program will allow. It has been demonstrated that excellent instruction can be given in small groups, and that private individual instruction, at least in the early stages, is unnecessary.

The large organizations assume many forms, involving symphony orchestra, concert band, school orchestra for the playing of accompaniments to much of the singing, marching band used very largely in connection with football games and other athletic contests, the junior or preparatory band, dance orchestra and fife, drum, and bugle corps. All of these appear in various schools and occasionally one school has as many as three bands and two orchestras and one of each of the other organizations mentioned.

The stress upon definite instrumental instruction other than that which is possible in the playing ensembles has resulted in the formation of many small groups including string quartets, trios, woodwind and brass quartets, quintets and various other combinations which are playing the constantly augmented literature of instrumental music being made available for the schools.

The simpler instruments, such as the mandolin and other fretted allies, have practically disappeared from the high school program. Only one reference is made in the 160 questionnaires, and that comes from a town, a seat of one of the great American universities, in which the supervisor expresses the belief that the playing upon fretted instruments should be encouraged in the high school, in order that the students may be prepared to use this instruction in college! Harmonica bands still appear in a number of schools, but there is a strong tendency to relegate these to the grades of the elementary school, the thought being that the harmonica is an excellent simple and preparatory instrument, but anyone who has learned to play it in the grades should be led to take up a band or orchestra instrument in the high school.

Piano instruction is approved as an important high school activity, both in classes conducted by the school and through granting credit for work done with private teachers.

There is widespread approval of the plan of granting credit for every activity mentioned, some schools going so far as to recommend that credit be given for jazz orchestras. The dance orchestra seems at present to be the chief vocational training available in school music. The plan of school credit for outside instruction has practically disappeared in the better schools as far as the band and orchestra instruments are concerned, but still continues very generally in regard to piano.



As is to be expected, this remarkable instrumental activity in the high schools has led to the consideration of the use of this ability after the children graduate. Already there are many schools which have post-high school orchestras or bands, or which assist children to ally themselves with community instrumental organizations that are not directly under the supervision of the school.

#### APPRECIATION AND HISTORY OF MUSIC

The past ten years have witnessed a rapid rise in courses of this nature, followed by a decline, and then a period of readjustment. We are in the latter period now. Fifteen years ago there were comparatively few high schools offering separate courses in history and appreciation of music, but by ten years ago these were increasing, and if it had not been for the depression of 1929 to 1934 there would probably have been a great increase in this type of work.

Appreciation study at first was introduced into the general music course of ninth grade, appearing with song singing in unison or in parts, with music reading, and a study of current musical events. In many schools it became the principal portion of these courses or even attained an independent status. The older history of music courses, which had been presented for a number of years in some schools, gradually were affected by the appreciation movement, and in many cases gave way to a course which was primarily appreciation. A number of schools still believe that history of music as such is too advanced for high school, and that all such work in this educational period should be devoted to special studies or periods in the development of music, with emphasis upon appreciation.

There is at present a very strong tendency to question the wisdom of separate courses in appreciation. Many teachers advocate making the appreciation approach incidental in the chorus, the orchestra, or band, and even in the harmony classes. There are, however, a number of objections to this procedure. These fall mainly into two divisions: First, the main subject of the course, whether it be singing or playing or gaining power in theory, is cut into deeply, if the appreciative and historical aspect is stressed, and second, the inadequacy of the appreciation treatment when it is only incidentally considered. Moreover, there has been growing lately an understanding of the interrelations between music and the other arts, with the consequent necessity of making some study of those as a means of clarifying and broadening the conceptions of music as an art. To this still another influence should be added, namely, the contention that music has been treated too much as a thing apart from life, whereas, in fact, it is actually intimately associated with life and serves to interpret life when rightly studied. The earnest advocates of a broad appreciation of music, therefore, are not only dissatisfied with the idea of having their subject thinned out into various other vocal and instrumental and theoretical classes, but they are disturbed by the pressure of the regular high school classes which makes it difficult, if not impossible, for students to include in their programs courses in appreciation and history of music. From this there is slowly rising a belief that the regular history courses in the high school might well be either greatly enriched by including liberal attention to art as it has affected civilization, or by allowing students who wish to stress the art approach to make that the center of their history study and to add to it such general historical material as is necessary for a proper interpretation of art developments. Such a plan would result in the combining of the general history and the music history courses, and would thus lighten the student's

program. Experimentation along this line is urgently needed, and, doubtless, in the next decade some valuable suggestions will be made available.

The approach or sequence in the teaching of history and appreciation has been almost completely chronological in most of the schools, but at present there are a number of experiments in other directions, such as the reverse chronological in which history is started at the present, and progress is made to earlier periods. The idea, of course, is that people of today are nearer the music that is being written today, and, therefore, can more easily start with that and work back to the classics than they can start at the beginning and work up to the music of modern times. Some teachers believe that neither of these positions is the most effective one, and that the subject can best be presented by a series of topics in which chronology is incidental. This plan is closely allied to the unit type of study. This latter idea is growing in favor in a number of other subjects. In carrying out the unit type of study, teachers of English, history, and even science, are finding that music can do much to brighten, interpret, and humanize certain aspects of their fields. Teachers of art and of physical education are also reaching out for connections with music. A number of experiments have been made in using music as a stimulant for creative art work. Physical education is tying up with music through expressive dancing and Dalcroze.

In all appreciation of music courses, stress is being laid upon the necessity for abundant use of musical material, in contrast to the older reading-and-talking about music without actually having it present. The phonograph and the radio have done much to stimulate this movement. Lately the increase of performing ability of the high school students in vocal and instrumental lines has led to the introduction of much music made by the students, especially in small groups and by individuals.

Printed textbooks are not used so much as formerly, nor so slavishly followed. Discussion and the making of notebooks by the students is becoming much more common. The published notebooks prepared by adults are accepted as helpful suggestions, but not as adequate substitutes for the notebooks which the pupils make themselves.

It seems probable that the future developments in the teaching of music appreciation and history will be along the lines of closer relating of subject matter to the music which is becoming increasingly available both through what the pupils make and through what they hear by phonograph and radio. This procedure will tend to enrich the vocal, instrumental, and theoretical courses by more attention to the intelligent understanding and use of this material, to cultivate wider use of music in various other classes in the high school, and, finally, to make the development of art the core of a course which shall include much if not all that is now given in the general history and English courses.

### THEORY

There are great variations in school practices regarding the thirteen theory courses listed on the questionnaire, ranging from absolutely nothing of this kind to almost everything in a few schools. It is surprising to find that, although there are always many children who enter the high school from grade schools in which there has been little or no training in the reading of music, there is no high school which reports a course designed to remedy this deficiency by attempting to give these children with a special deficiency the equivalent of the music reading which is commonly developed in good grade schools. Evidently the practice is to place these children with no previous

training in a general course consisting of music reading, notation, and introductory theory. In such a course there are also children who have had part or all of the grade music. Moreover, even this general work in theory is frequently combined with singing and appreciation in the so-called general music course, which is often given in four year senior high schools as a required course in the ninth grade.

The first differentiated course in theory is usually designated as first year harmony, but this not infrequently involves notation, introductory theory, melody-writing, elementary composition, and first-year dictation. Many schools offer nothing beyond this, and since the rise of the appreciation courses the theory courses seem to have waned in popularity in many schools.

At present there are three conceptions of the purpose of theory courses: (1) appreciative, (2) vocational, (3) broadly cultural.

(1) *Appreciative*: We have seen that the attempt to combine in a single course singing, playing, history and appreciation of music gradually produces more material than can be adequately treated. There naturally follows a differentiation of special aspects into separate courses. This occurs also when so much theory is introduced that the appreciative emphasis or other aspects are hindered. This, combined with the increased enrollment in appreciation courses—thus including students of quite unequal musical abilities—makes it impossible to carry theoretical study very far in a markedly appreciative course. But the appreciative influence still is strong when separate theory courses are set up today, and the treatment of the material is much less formal and vocational than was the rule in early theory courses. The guiding principle now is that theoretical study should result not so much in students who are able to compose music as those who will be keener and more appreciative of its technical aspects. It is rather surprising, however, to find how far reaching this conception is. Some instrumental teachers advocate requiring a course in harmony from the members of band and orchestra in order that their playing may be more musicianly.

(2) *Vocational*: The conception just mentioned approaches a vocational idea. Teachers who expect to have some of their students become professional players or singers believe that they would be greatly strengthened by having a course in harmony. While the results would be somewhat on the appreciative side, they also involve vocational aspects. By far, however, the strongest vocational influence is to be found in high schools in which students are preparing to become teachers, either general grade teachers or special music teachers. For such students the harmony course has distinct vocational bearing and is frequently required. The third type of vocational influence is found in those very rare cases of students who give promise of doing considerable writing, either in the line of composition or, more commonly today, in the line of arranging music for special combinations. Midway between the appreciative and the vocational influence should be mentioned the common requirement that students who are studying with private teachers outside the school and are working for school credit should be required to enroll in a harmony class for the purpose of strengthening their outside study of voice, piano, or other instruments.

(3) *Broadly Cultural*: This is a comparatively new conception, but one which is stressed in many of the reports studied. It emphasizes the creative aspects of the harmony studied, and forecasts a conception that in the future we shall think of music study in the high school as producing a much broader culture than has heretofore been the aim. Writing music which shall be the

individual expression of each student is considered as being possible with pupils much younger than the old formal theory study contemplated, and as having creative values that are comparable and in many ways superior to those which come from singing or playing.

The comparative rareness of this conception leads many high school teachers to question the wisdom of second-year harmony composition, free counterpoint, keyboard harmony, form, and analysis, which are favored in certain progressive schools. The objectors believe that these courses are too difficult for high school students to grasp and better suited for college study. The advocates of the courses maintain that there is nothing inherently beyond the power of high school students if the course is properly presented and adapted to their needs.

It seems very probable that as the rest of the music program develops there will be an increase of the offerings in theory. Moreover, the colleges have always been more inclined to grant entrance credit for work done in the theory of music, especially harmony, than in any other line.

#### ADMINISTRATION

In considering the administration of music in the senior high school, we find that there has been a definite tendency to raise the standards for membership in the music classes. For many years, music activities were conducted on the basis that any student who was interested might elect them irrespective of his musical ability. As the registration in some of the groups, notably in the glee clubs, became so large as to be unwieldy, voice tests were instituted. Then followed the requirement of sight-reading ability, and, possibly, other qualifications. In many schools, now, the student is required to demonstrate his ability before being allowed to register in practically any music activity, whether it be a class or a performing group.

This tendency has naturally done away with requiring music of every student, so there are now only a few schools in which some music is required of every student. However, as mentioned in the discussion of vocal music, there is a tendency to reinstate assembly or community singing—and even, in some places, the general chorus—both of which contemplate the enrollment of all students. Moreover, several high schools require in the ninth grade, and some of them in later grades, that every student shall elect one art subject.

Not infrequently students who engage in one music activity are required to take another as a parallel. For instance, it is not uncommon for students who ask credit for music studied outside the school to be required to take certain music courses in the school, these commonly being the theory or harmony work or, less often, appreciation and history. Likewise the students in the a cappella choir or some of the other vocal groups may be required to take voice instruction or a course in the rudiments of music, especially sight reading and possibly such advanced work as harmony. Occasionally band and orchestra players may be required to take the course in history and appreciation.

All of these tendencies toward requiring courses are setting up a music sequence, that is to say, an order of music courses, some of which have prerequisites. This has gone so far in certain schools as to form a curriculum in which music is the major subject. The establishment of the Music and Arts High School in New York in 1936 is one of the noteworthy embodiments of music curriculum, although by no means the only one in the country.

Music for at least a quarter of a century in many schools has been granted

credit for high school graduation. This has by no means been universal, and there have been great variations as to subjects and conditions under which credit would be granted. Theory or harmony seems to have been the first to obtain the credit, but now, in various schools, orchestra, band, appreciation, history, chorus, glee club, voice classes, and individual lessons in or out of the school, are recognized for credit. Two credits out of the fifteen or sixteen required for graduation is the most common arrangement, but in some schools it rises as high as four out of the total of fifteen or sixteen required. The influence of the colleges in recognizing credit is still felt, although it is evident today that even more colleges are granting entrance credit for high school music than are recorded in the Survey of College Credits for Music prepared by the Research Council of the Music Supervisors National Conference in 1930. This liberalizing tendency is accentuated by the recent action of the general faculty of the University of Wisconsin, which permits students who are planning to attend that university to substitute music, art, or speech for mathematics in their high school program. There is little doubt that as the standards of the music courses in the high school are raised and are made comparatively definite and fixed, so that the college authorities may be assured regarding the significance of the content of these courses, there will be an even larger number of colleges than the seventy-six per cent listed in 1930 which will accept music for entrance, allowing, from the predominating number of two credits, up to three or four out of the total fifteen or sixteen required for college entrance.

This administrative recognition of music by the colleges is reflected in the high school administration through the more adequate provision made for music instruction. Many old buildings have been reconstructed to permit of band and orchestra rehearsals, private instruction, and adequate housing for the large and small choruses and the various classes in theory, history, and appreciation. New buildings not infrequently have a special floor for music groups, either at the top of the building or in a wing somewhat separated from the other rooms, so that there is a minimum of sound carried from the music groups into the other classrooms. In a number of schools definite provision is made for individual practice rooms, so that students may, during their study periods, go to a practice room for individual work upon voice or instruments.

The predominating report on the purpose of all this various music instruction is that it is planned as cultural rather than vocational. The nearest approach to vocational training is in the dance orchestras which are recognized and more or less supervised in a number of schools throughout the country.

The programming of the classes within the school day at advantageous hours has made great strides and the old extra-curricular, after-school procedure is fast disappearing. Moreover, the necessary equipment is increasing steadily, and in many schools is surprisingly abundant. The chief need now, in addition to those mentioned above, is the increasing of the staff of music instruction in the senior high school. Undoubtedly the high school is headed toward becoming the people's conservatory and in approaching this condition a considerable extending and strengthening of the staff is necessary.

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PART I—PAPERS, ADDRESSES, DISCUSSIONS

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SECTION 2

MUSIC SUPERVISION  
TEACHER TRAINING  
COLLEGE AND UNIVERSITY MUSIC

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# THE TRAINING OF TEACHERS IN SERVICE

CHARLES M. DENNIS

*Director of Music, San Francisco, California*



OF ALL THE PROBLEMS which beset the path of the supervisor, the shortcomings of the teacher are the most baffling. Other difficulties usually yield to an economic attack, but here are varying temperaments, personalities, attitudes and abilities to consider. Differences in age and training also complicate the situation.

As one who has trained undergraduates for the teaching profession for eighteen years, I have had abundant opportunity to observe preparation and results. Few of these youngsters take the task of preparation very seriously, and many consider the teacher an alarmist. Even when most serious, they face the discouraging task of projecting themselves into the usual public school classroom, a situation greatly at variance with the college classroom or training school.

The teacher with a few years' experience is usually in possession of pedagogical craftsmanship, mentally open to new ideas and well-adjusted to her task. The older teacher who has been considered capable and successful in using procedures now being supplanted is less fortunate. A feeling of frustration and loss of confidence attends her first effort to attain a new viewpoint, and no small number of these teachers are finding their work a source of worry instead of satisfaction. The obvious corrective is to provide effective guidance and help whereby all these may find a way to happy and successful teaching. It has often been noted that under these conditions, pupil differences of district, race or home environment tend to disappear regardless of poor equipment or other lacks.

Meetings for instruction, demonstration or discussion, have long constituted a fine approach to a solution of this problem. The manner in which this method is handled in San Francisco is the main theme in this paper.

In our city of 750,000 inhabitants, 80,000 pupils, and 100 schools, the assumption is that supervision is a coöperative enterprise. The teachers assume that the supervisor is competent and helpful, and the supervisor likewise assumes that the teachers are interested in self-improvement and are willing to expend time and effort to make their teaching more effective. To make attendance at called meetings optional is evidence that the supervisor has faith in the sincerity of his teachers. The term "Voluntary Study Group" is applied to all such projects in the elementary field.

Before the permission of the deputy superintendent of elementary schools can be secured, the need, efficiency of procedures, and value of outcomes must be demonstrated. The time and place of meeting are considered in the light of other activities and decided upon. An announcement of the project is then made in the Superintendent's Bulletin, well in advance of the starting date. Thus no meetings are held without a definite objective and a specific plan of procedure. Each lasts one hour.

During the year 1934-35 kindergarten-primary grade teachers interested in music procedures met in rotated groups—one grade every four weeks. Only when the weather was "unusual" and the meeting held in an outlying school was the attendance less than satisfactory. In the spring term of 1935, 400 teachers (200 for credit—the others as auditors) came weekly to a central school for instruction in music fundamentals—ear-training, notation and music reading. About thirty of these who greatly needed help requested a review and continuance of the course during last fall. This term 250 fourth, fifth and

sixth grade teachers are enrolled in a course studying methods for the intermediate grades, motivated by a new state music adoption for grades five and six to go into effect next fall.

A certificate of accomplishment stating the type of study, dates, hours of lecture and laboratory, and signed by the superintendent, is given to those whose accomplishment and attendance warrant it. This is placed with the personnel department as a part of the teacher's record. This necessitates the marking of attendance by those who desire this evidence of their work.

We find that unless such meetings are followed up by room visits and written outlines or suggestions, the study group meetings are only partly effectual. Teachers as a class are timid, too much so to stand up in a large group and demand clearer explanation or confess an inability to understand. It is not uncommon to learn during a room visit, that the procedure one has just criticized was the teacher's idea of what was recommended during the meeting. A mimeographed summary or outline of work to be accomplished does much to clarify. The knowledge that a room visit will be made is often a stimulus to putting an idea into practice. In addition, receiving a grateful acknowledgment from a teacher who has found in the meeting an answer to one of her problems is one of the real compensations for the arduous responsibility of supervision in a large system.

Of all the methods we have used in these larger meetings, the demonstration by children has proved the most valuable. Certain teachers will present an activity so well that the proficiency of the class illustrates some feature of the work in a convincing manner. The observation of this by other teachers of the same grade is worth ten times the period spent in explanation and discussion, as it constitutes instruction and proof at the same time. When the children of your worst "melting pot" school, with only factory stacks to look out upon, and with thirteen nationalities in a group of thirty-four, perform artistically and understandingly a music lesson demonstrating some pedagogical principle, it is very difficult for those in more favored circumstances to go away unconvinced or at least unimpressed.

As our teachers of music in the secondary schools are all trained musicians, the necessity for meetings is much less. In the junior high schools, the growing acceptance of integration has made it advisable to call meetings for discussion of new procedures, and to hear reports from teachers who have been engaged in some experimental project. The installation of a new system of instrumental instruction and a generous purchase of instruments by the Board of Education was attended by a rapid expansion in personnel. As a result, regular meetings for these instructors have been held for two years. The adoption of a new music history text for the senior high schools called for an adjustment of approach. This was discussed by the teachers of that subject in a meeting followed by written helps.

In closing, I should like to mention another means of improvement in service, in which the Conference plays a part. Our state has organized several districts within the Sectional Conference which meet at intervals and provide a program looking toward better teaching. The Bay District holds about four such meetings a year in different localities, each spending a Saturday afternoon in clinics, panel discussions, or private conferences with authorities. This is followed by a dinner and a program or a talk by an outstanding figure in the educational world. Other districts in the north and center of the state are doing likewise, while Southern California has long had two sessions a year, which rival the Sectional Conference meetings in their scope.



# THE PLAN OF SUPERVISING MUSIC IN CLEVELAND

RUSSELL V. MORGAN

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THE NAME OF ANY CITY might well be substituted for Cleveland in this paper. It is true that each city develops its own particular organization and policy of supervision just as individuals differ in personality, but the basic purpose of supervision must always remain the same—to improve the teaching of children. That immediately expands into consideration of the classroom teacher as the front line worker in the field, but it includes as well the materials with which the teacher works, and the housing and equipment that provide the environment in which the teaching act is carried on.

Cleveland accepts the functions of supervision as stated in the Eighth Yearbook (1930) of the Department of Superintendence, N. E. A., as the basis upon which music supervision is organized. These functions are (1) inspection; (2) research; (3) teacher training; (4) guidance.

In addition there is a certain amount of administrative duty connected with such a position. This varies according to the size of the city and according to the stated policy of the superintendent. Our system uses the line and staff organization in which authority passes directly from the superintendent through the principal to the teachers. The staff organized for supervision purposes is considered a group offering expert advice to all three positions in the line. This means that the principal is fully responsible for education within the individual building and because of that responsibility is compelled to seek the advice of the experts composing the supervision staff. The supervisors have no authority by virtue of their position, but are accorded power as their abilities are recognized by the field. Cleveland believes in this type of organization for the reason that it enables supervision to place responsibility upon the principal if the quality of work is not sufficiently high.

Another idea in which we believe is that of pushing success rather than emphasizing failure. By that we mean doing everything within our power to bring out the high points in our system with the thought that they serve as pace-makers for the work of the whole system. This is opposed to the practise of some supervision which spends the major portion of its time and thought upon the weak spots in the schools, which results in a general leveling off of rather low quality.

A rather definite policy we have is that of developing special powers in each individual assigned to supervision. There are seven people at headquarters responsible for the supervision of music in Cleveland. Rather than divide the city into sections over which some one of the group is in complete supervisory authority, we have asked each one of the seven to become as expert as possible in some particular phase of music education and to make that expertness available to the system as a whole. For instance: Two people are responsible for general music in the elementary grades. Their primary responsibility is for an active program of singing and theory, and their secondary responsibility is to bring into the musical activities of their schools all of the other activities such as listening lessons, children's concerts, rhythm orchestras, instrumental classes, and other phases that contribute to enrichment of the music education program. A third member of the supervision staff is responsible for developing materials that touch listening lessons, educational concerts by the symphony orchestra, and units of study, which tie in with the vocal music from kindergarten to senior high school. The fourth member is responsible for developing outlines and materials for rhythm orchestra, elementary school orchestra, piano

and other instrumental classes. The fifth member organizes the radio music instruction, which is of distinct supervisory importance in Cleveland inasmuch as through these lessons we bring into the various classrooms the most perfectly built lessons we know how to make, presented by master teachers. Such a program takes a great deal of time and thought in preparation and presentation, but the results have proven it to be very valuable. The sixth member of the staff is responsible for all instrumental activities in the junior and senior high schools. The seventh member is responsible for junior and senior high vocal and theory instruction and also has administration of the department as a whole.

Every supervisor is asked to spend a certain proportion of time in the field for the purpose of inspection and teacher guidance. We consider inspection to be of importance in that it would be impossible to project any forward-looking program unless we know where we stand at the moment. We do exercise care and see that the amount of time devoted to that phase is kept to a minimum.

Our department of supervision is responsible for a series of teachers meetings and for the formation of curriculum committees which are constantly scrutinizing our course of study. The supervisors are available for conference either in the field or at the office at stated times. In regard to the meetings, if you have 200 people entering your headquarters for a meeting one hour in length, that means 200 hours. Translated into school days there are several weeks of school time that you have under your hands at that one meeting. It is a great responsibility, in that careful preparation must be made for such a meeting in order to be fair to the people who have given up that time and taken the trouble to make the trip—sometimes quite a distance—to attend the meeting.

One of our major problems is formulation of the budget for music education and the approval of materials ordered by the various schools. Certain items are classified as basic and are present in all schools, but we desire to give as much freedom to the individual as possible and exercise supervision in approving or rejecting orders as they come in from the schools. In a large system it is difficult always to be checking the quality of materials. We want our people to exercise the utmost freedom in hunting out materials for use in the musical groups and musical classes. For that reason we ask them to take the responsibility, outside of a certain minimum list of materials, and turn in their requisitions. All requisitions come to the office of the music department, where they are distributed by one of our clerks to the one of the seven supervisors concerned with the activity mentioned in the budget. If it is approved by him, it then is turned over to my desk, for the approval stamp and signature—in itself an operation that takes a great deal of time, for there are literally thousands of those requisitions during a year.

Our organization includes both "scheduled" and "on call" visits. Our scheduled visits, however, are usually determined one week in advance so that we may constantly adjust our visitation to the needs of the field and not be bound by a schedule made out some months before. There is on each person's desk a chart which shows the visits made to each school during a semester. The purpose of this is to prevent discovery at the end of a semester that we have thoughtlessly over-emphasized some schools at the expense of others. It amounts to being a running inventory of our visitation program so that each week the best distribution of time can be planned.

Some departmental staff meetings are essential if the music department is to have that unification of purpose which should be felt throughout the system.

These meetings are not scheduled but occur at irregular intervals as problems of importance arise.

The value of radio lessons as a means of supervision was mentioned previously. Cleveland also has another phase of supervision which has proven very helpful—a music curriculum center established in one of the elementary schools in which a great deal of experimental work is done. When such experiments prove successful, they are written up in detail and made available to the system as a whole. There is in that school a representative of the music department whose entire time is free—that is, without class assignment—and whose work it is to experiment with different materials, teaching procedures and types of activities. This serves as a laboratory in which promising ideas can be tried out under controlled conditions.

Our program of supervision, as you see, implies a group of individuals, each one an expert in some phase of music education. It implies responsibility placed upon the principal rather than upon some person outside the building. It implies constant experimentation, presentation of outstanding lessons under the best possible conditions as models for the teaching staff, and above all, it holds up the plan of coöperation between the teacher and supervisor as the only manner in which the thinking power of many good minds can be brought to the problems that face us in music education.



## MUSIC SUPERVISION

[NOTE: The following is a report of the panel discussion which was a feature of the section meeting held at the 1936 biennial convention of the M.E.N.C. under the auspices of the Committee on Music Supervision (George L. Lindsay, Chairman). The report comprises prepared papers and extemporaneous discussion, the latter as transcribed by the stenotypist. The two papers preceding, by Mr. Dennis and Mr. Morgan, are also from this section meeting.]

### INTRODUCTORY REMARKS BY THE CHAIRMAN

GEORGE L. LINDSAY

*Director of Music, Philadelphia, Pennsylvania  
President, Eastern Music Educators Conference*

THE COMMITTEE ON MUSIC SUPERVISION has been at work for one solid year studying the problem and the type of program we should present here today. As a result of our committee proceedings, it was decided to have a panel discussion. I might mention at this time the members of the Music Supervision Committee: Charles M. Dennis, San Francisco; Eugene M. Hahnel, St. Louis; Leta K. Kitts, Birmingham; Clementine Monahan, Memphis; James D. Price, Hartford; Fowler Smith, Detroit; and Ralph G. Winslow, Albany.

The panel discussion is a comparatively new vehicle for active discussion. We have on our programs, oftentimes, a line calling for "Discussion after the meeting"—but the discussion seldom occurs because the meeting has run overtime. In this case we are going to get into the discussion from the beginning. Will you consider yourselves as members of the panel too, and if you have any convictions along the line of the topics introduced we will be glad to have you state them.

Members of our committee and other members of the Conference wrote in, at our invitation, and suggested topics to be discussed. We finally amassed fifty-one such topics. Then we submitted the list of topics for voting—first, second and third choices—and as a result we were able to select some fourteen questions. They cover the fields of supervision, inspection, research, teacher training, guidance and administration.

As you know, the speakers have been chosen to present the particular topics assigned to them because of their convictions and their experience. The speakers will present their statements, then the discussion will come, and the key speakers will, if it is desired, have opportunity to amplify their original statements or to sum up their points of view. Of course, a good panel discussion is one in which we do not come to an agreement. It is supposed to be provocative of thought and stimulating in thinking out our own personal problems. We will not attempt to decide all of the problems of supervision here and now, but we hope to derive some valuable aids to the solution of some of our problems from the exchange of ideas.



## The Purpose of Music and Music Supervision in the School

EUGENE M. HAHNEL

*Director of Music, St. Louis, Missouri*

THE PURPOSE OF THE SCHOOLS is to provide children with an all-around fundamental experience during the formative period of life. In the past education has been based on the three "R's". Today our point of view has changed quite considerably. We now realize that in addition to these basic experiences certain others are desirable to complete the work of the tool subjects.

Now the unique province of music is emotional experience as subject to those disciplines necessary for the *ordered* expression of emotion. The techniques for real achievement in music within the framework of modern civilization must be acquired during childhood. We are not dealing here with the beat of the primitive tom-tom. As in language, it is vital that the child learn the vocabulary of music with its ABC's, or as in mathematics, the multiplication tables. Both mental and muscular coördination are best trained during the formative period.

I assume as a well-known fact that transferability of skills and appreciations developed in academic fields to the subject matter of music has *not* been established. Hence, music study must be pursued simultaneously, step by step, with every graded subject in the accepted school curriculum. In addition, it must be integrated at each grade. One does not profitably analyze symphonies when he is approaching long division.

Throughout this process of learning a very high type of supervision is required. The question is sometimes raised whether the profession of supervision is passing. Personally, I would respond with vigorous denial. My reasons are: (1) No average teacher can be expected to teach music without the guidance of some one superior to her in musicianship and also one who is acquainted with the problems peculiar to public school work, (2) nor can she be expected to entertain those ideals of beautiful tone, phrasing, interpretation, etc., which are the necessary stock in trade of a competent supervisor. (3) Obviously, the higher techniques of performance are *not* at the command of the average teacher—otherwise she would probably be a supervisor. (4) A supervisor is in a position to inspire higher levels of achievement merely through the happy accident of his interruption of daily routine, and the consequent introduction of novel procedures. (5) From the civic point of view, no one lacking a city-wide scope of activities, is in a position to gather together superior talent for public performances. The supervisor has such scope.

In the last analysis, therefore, I put it to you—is not the joy of beautiful expression through highly developed skills, together with the attendant oppor-

tunities for both leadership and teamwork sufficient reason for music and music supervision in the schools?

### DISCUSSION

CHAIRMAN LINDSAY: Mr. Hahnel, you say that techniques must be acquired in childhood. What do you mean by childhood—the formative years?

MR. HAHNEL: Yes, the formative years—the habit and drill period—seven, eight, nine, ten, and eleven years. Of course from that time on, if they have good habits, they can still develop mental and musical coördination. But I believe habit formation is the most important of all the traits and phases of education.

CHAIRMAN LINDSAY: Speaking of the purpose of music supervision, I presume of course it goes along with the same reason we have music in the schools. If we have music we need guidance and music supervision. In our panel today I think that is a very important note. We might say, why do we need music supervision in the public schools? Is there anyone who would like to discuss that?

GLENN GILDERSLEEVE: For the same reason we have supervision in business life—to guarantee a better expenditure of the money which is used for education.

I. HOPKINS (Federal Music Project): I believe music supervision is necessary only from the financial administrative end of it. I mean by that, it is necessary because of the money that is expended for the materials needed for the study of music.

CHAIRMAN LINDSAY: Simply to coördinate the materials and procedures—is that the only reason for music supervision?

MR. MORGAN: Don't we see supervision as aiming at two objectives? First, to improve instruction, and, second, to coördinate instruction of a certain level at lower costs. There are two phases in the problem of supervision. The primary one of course is improvement of the instruction.



## Course of Study

WILL EARHART

*Director of Music, Pittsburgh, Pennsylvania*

THE EIGHTH YEARBOOK of the Department of Superintendence defines four functions of supervision: Inspection; research; training; guidance. Your Research Council, in a report now in process, lists supervisory functions as: Visiting schools; instructing teachers; guiding teachers toward professional improvement.

It will be observed that both documents mention the necessity of training and instructing teachers. But except for demonstration lessons the only agency for giving such instruction is through either the spoken or the written word. In a large system the written word is indispensable; and even in a small system it is useful, because it provides precise and enduring statement that is available for repeated reference.

If a supervisor has any instruction and guidance to give beyond week-to-week outlines of materials to be used, or fragmentary "practical" instructions suggested in the course of inspectional visits, it would seem only reasonable to put such larger directive thought into a permanent form. The result may be not only a "course of study" but also a system of music-educational thought, in which spirit, aims, objectives, methods, and materials are all fused and

coördinated and intelligently explained. Such a statement, so made up, and put to right use after it is made, is one of the most potent of supervisory agencies.

### DISCUSSION

CHAIRMAN LINDSAY: Dr. Earhart has raised a question as to the importance of a course of study in public schools. I know there are a lot of people who think we shouldn't have any courses of study, just as there are some who think we shouldn't have any supervision. If we don't have guidance at the top, each teacher has his own way of doing things. I suppose it goes into the field of the grade teacher who is not a teacher of music. We want to keep the teachers thinking toward the same objective whether they are grade teachers or special teachers. If they can be called together for administrative instruction we can do that, but if they go out in the field they are not going to come in, and we have to go out in the highways and byways to serve them. How important is a course of study in public schools?

DR. EARHART: I just want to observe—we haven't asked whether we ought to have children or not—but almost we have asked whether we ought to have schools or not. We certainly have asked whether we ought to have music or not. If you haven't got music yet, you are not ready to have a course of study.

CHAIRMAN LINDSAY: I think Mr. Hahnel answered very well whether we were going to have music or not, but it didn't provoke very much discussion.

MR. DENNIS: Perhaps I can interpose a note which might be controversial. In what form should your course of study be, assuming you have agreed on something? Is it to be in printed form, in permanent form, or should it be always in a state of flux?

DR. EARHART: I think that a printed course of study, if it is nothing but a syllabus, is an unfortunate thing, for five years after you print it it is out of date and looks very curious. It looks like the hats of five years ago. But if a course of study, as I identified it here, has some larger educational thought and direction in it, then I think it is a very advisable thing to put that in permanent form; that is something valuable as a constant reference by which the teachers keep the larger directions and values of the program in mind. We don't go into very great detail in our own printed course of study. We don't tell every teacher what to do on September 4th in a third-grade room at ten minutes after nine.

CHAIRMAN LINDSAY: I think one of the big contributions which Pittsburgh has made in a progressive continuing course of study outside of the things that have to be written down which are good for all times, is the fact that they get out monthly bulletins of research items under the department of study and research. The bulletins are passed about among the teachers. Thus what one teacher has done that is good is made available to other teachers.

MR. DENNIS: May I still be controversial and go further into the question? What Dr. Earhart said about date and time I think is very pertinent, because in my experience in supervision I have found if there is one thing a teacher wants of a supervisor it is to be specific; something definite that cannot possibly slip. One of the principal complaints at one of our teachers' meetings was that in the demonstration I gave of the presentation of a certain type of lesson I went so fast that this teacher couldn't copy everything down. What she had in mind, I suppose, was to go to her school the next day and look at what I had said and tell that to the children. I hope that was not the fact but I am rather of the opinion it was. Now, if our courses of study are not very detailed, and if

the majority of the teachers in other cities are like those in ours (and I think teachers as a class are very much the same), are they very helpful in that case? Will teachers consult it if it gives only the general things that are more or less permanent? A course of study which is not being used by the teachers may just as well not have been made.

DR. EARHART: I was speaking of the printed course of study. The supervisors could supplement that to the teachers with all sorts of mimeographed and written instructions and details. But I long ago lost faith in setting up a mechanism that would make the dumb teacher do it right without understanding anything about it.



## An Ideal Supervisor

MABELLE GLENN

*Director of Music, Kansas City, Missouri*

CERTAIN PERSONAL ATTRIBUTES are necessary to the ideal supervisor. He must be an organizer with vision. He must be a student of people—open-minded, adjustable—and must have a sense of proportion and a sense of humor. He must be an expert teacher, thus being able to *show* how to bring about desirable changes. The best supervisor, to my mind, is one who has solved problems as a classroom teacher, in both primary and secondary schools.

Professionally, the ideal supervisor should have superior musicianship so that his fellow townsmen and the musicians of his community will have confidence in his ability. For that reason he must keep on being a performer. If he plays an organ or sings he should continue playing the organ or singing in public, or leading choirs. I think it is a great mistake when supervisors get so busy with school work that they quit doing things that show they are musicians.

Then the supervisor should be a constant student of trends in education and should be able to apply his knowledge of psychology so that his superintendent, principals, and teachers have respect for him as a teacher and a leader of teachers.

The ideal supervisor plans a progressive program for a period of several years and uses sound judgment in deciding how much of this program to reveal at any one time. These are a few of his duties: (1) The selection and organization of subject matter in conference with superior classroom teachers. (2) Holding teachers' meetings where psychological principles are discussed and approved teaching procedures shown. (3) Teaching demonstration lessons before groups of teachers or working with outstanding teachers until they are ready to demonstrate. (4) Taking the responsibility of training all teachers in service, for the supervisor's first thought should be to increase the efficiency of the classroom teacher. A little while ago we were discussing whether we should expend our energies on the poor teacher or the good one. I would say it is our business to find out whether the poor teacher can be made into a good one, and do the job; if she can't be made into a good one, then eliminate her from the teaching of music.

One of the most important duties of the supervisor is that of helping the teacher evaluate the creative power and knowledge which the child brings to her from another grade. At the beginning of a new semester the special supervisor and the principal, working together, can save the child weeks of effort unrelated to past experience if they tactfully show the new teacher the power which her class brings from the former grade. I should say it is my business at the beginning of the semester to go to the junior high schools and find out how

much power is brought from the elementary schools, and go to the senior high schools and find out how much power is brought from the junior high schools. It is unpopular in my town to say that the children came to me with no power. It is my business to show they do bring power if the teacher can find it.

The ideal supervisor carefully considers the division of his time, which includes time spent in community activities closely related to the schools; individual conferences with teachers, principals, and superintendent; teachers' meetings; time spent in preparation of courses of study, and classroom visitation.

The special music supervisor's skill should serve to enrich the teacher's personality and should release the teacher's initiative and originality; it should never inhibit. Sometimes the supervisors teach such beautiful lessons that it makes teachers afraid to teach. That is the reason why I think a demonstration given by a teacher is better than a demonstration given by the supervisor.

If a music supervisor upon entering a school considers himself one of a group of teachers whose aim it is to bring aesthetic satisfaction now and in the years to come to every pupil in that school, he will be building toward his goal—the ideal supervisor.

#### DISCUSSION

CHAIRMAN LINDSAY: Miss Glenn, how would you bring about this carry-over of the child's progress from one term or grade to the next?

MISS GLENN: When I first went into the system I showed what I wanted to bring out in children, and the principals sent the upper grade teachers into the fourth grade, let us say, and the teachers would see me teach the fourth and third grades, so that they would know what the child was going to bring with him and what we wanted to build. I believe teachers should come together sometimes in teachers' meetings—for instance, teachers of the second, third and fourth grades—and see what is done in the third grade. You must know what the child has done before he comes to you. The junior high school teachers must know what is done in the elementary school or they waste time finding out.

CHAIRMAN LINDSAY: Do you believe in the card system of progress?

MISS GLENN: Yes, I believe it helps. However, in the junior high school, for instance, I know the power of the children, but they have come into a new situation and they aren't themselves, for they are not with friends, perhaps, and they are not doing their best. But I am a friend of all of them and I teach a lesson and rate them up to the next level and the teacher goes on the next day. I think it is important for the supervisor to be a teacher.

CHAIRMAN LINDSAY: Miss Glenn has given me a good idea, and that is that the supervisor is to rate the class for the teacher at the beginning of the term so that with her experience and knowledge she can set the pace for the class, in a prognostic sense, for continuing the work.

LAURA BRYANT: I would like to speak a word very strongly in favor of Miss Glenn's suggestion about having your teachers observe a good teacher. That is one of the very finest. My teachers say so, too. I have tried it this year, especially having all the second, third, and fourth grade teachers go to see an excellent teacher of the third grade who has had only limited music training, rather than the supervisor, and it has been the finest way of giving help to the teachers.

CHAIRMAN LINDSAY: Miss Glenn further said in this meaty paper of hers that often when the supervisor gives a demonstration lesson it is way over the head of the teacher and discourages her more than anything else, and simply glorifies the supervisor. I think that is a good point, but I think the good



supervisor wouldn't do that. She would simply more or less size up the teacher's ability and set something just a little higher in level than what the grade teacher had accomplished.

MR. MORGAN: There is another point there. The teachers are apt to say, "A supervisor is expected to be able to do that. How do you expect us to do it?" But a teacher on the same level of preparation presents another challenge to them entirely. I think that is the point Miss Glenn had in mind.

CHAIRMAN LINDSAY: It is a little cumbersome to work out, is it not, Mr. Morgan? That is, for the average supervisory program to have constant demonstrations?

MR. MORGAN: In our city we keep setting up groups of five and six schools constantly throughout the year, in which certain programs of demonstration lessons are prepared for perhaps an hour and a half, presentation and conference. The teachers of certain grades and the principals in that group of six or eight buildings attend these demonstrations. They are running continually throughout the year with one of the supervisors in the school at each demonstration. But the teacher is doing the actual teaching before the group.

MR. DENNIS: May I answer that question too? I didn't find it cumbersome at all. I mentioned in my paper<sup>1</sup> that we had rotated meetings—kindergarten one week, then first grade, and so forth—over the entire year of 1934-35. After the preliminary meetings were out of the way, about a month and a half of them, we discovered outstanding work being done in one school or another. So the meetings after that were all demonstration meetings. The teachers were asked to come to such-and-such school. The children stayed after school and the teacher gave as close a sample of what she did ordinarily as one could do it in an auditorium. The teachers stay afterwards, twenty minutes or less, for discussion as to how and why. We met in fifteen or eighteen different schools in that period. I had no reaction that the thing was at all difficult. It is just as simple as the regular type of meeting.

MR. HAHNEL: Nothing has been said about the poor teacher who complains, "These are parochial children, these are from the rural district, what shall I do with them?" A good teacher, in my estimation, if she is interested and knows her subject, can teach these children everything that is taught from the first grade through the sixth or eighth grades, in a few weeks' time, because the children are older, more mature. She can teach all the theory, all the sight reading, all the drills, inside of three to four weeks very simply, if she knows how to interest the children. I have had for several years a certain teacher take these children in a separate group and in three or four weeks they do better work than some of those who had had the benefit of the usual period of sight reading and drill, and so forth.

CHAIRMAN LINDSAY: You are talking about a special teacher?

MR. HAHNEL: No, just a normal teacher, but she was interested.

HULDAH J. KENLEY: May I ask Mr. Sommers about the question which I think was introduced by Miss Glenn in speaking of the mistake that music teachers make in abandoning their technique because they are worn out teaching? What is there to say about that from the administrator's point of view—if teachers carry on too much music activity outside their teaching, how much energy have they left for their teaching?

MR. SOMMERS: I don't see why any administrator or principal or district superintendent or assistant superintendent should be anything but interested in the school teacher having outside interests other than the classroom work. I

<sup>1</sup> Page 68.

thoroughly agree with Miss Glenn, that if a teacher is an accomplished performer, or just a performer in any sort of music activity, she should keep it up, whether it is chorus work, singing in a church choir, or a larger, once-a-year festival. I think that gives the teacher added interest in music that makes her more valuable to the principal. I think everyone would say that.

MISS KENLEY: I wish you would disseminate that philosophy among administrators.



## Improvement of Classroom Instruction by Inspection

HOBART H. SOMMERS

*Principal, McPherson School, Chicago, Illinois*

THE IMPROVEMENT OF INSTRUCTION by the classroom teacher by visitation or inspection is the joint responsibility of the supervisor or principal and the teacher involved. Although both the supervisor and the principal are interested in all problems of the teacher, the field of the supervisor is in the direction of material and methods, while the principal, who is more often not a specialist in the field of fine arts, should be interested in the problems of the administrator and the general value of the work as related to definite objectives of the school.

Teachers should welcome intelligent supervision whether provided by the supervisor of music or the principal—whether this visitation and inspection is merely a cursory visit or an extended inquiry into the methods and material. This direct supervision by inspection gives the teacher an opportunity to present examples of the problems close to her heart that often need the help of administrative officers for their solution.

On the other hand, supervisors and principals should not feel their visit a success unless they are met with questions which call for work and coöperation on their part. The interchange of ideas set up by inspection of the class by the supervisory officer is the only valuable part of the school supervision.

It might be well to emphasize the fact that as the improvement of teaching lies partly in the domain of the school principal, it would be well to warn all music teachers to make a careful selection of their principals, insisting that these important school officers should have not only "a love for music" but a proper appreciation and understanding of the teaching techniques, a knowledge of the new developments in music education the last ten years, and a vision of the place of music in the building of the new social order.

## DISCUSSION

CHAIRMAN LINDSAY: Mr. Sommers is talking from the point of view of the principal rather than the music supervisor. Of course our general thought as supervisors was the inspection and instruction of the grade teachers and others by music supervisors. The idea of coöperative supervision is an immensely important thing and we are glad to have this contribution. I am thinking along the lines of inspection and the good that can be accomplished by seeing and observing the teacher's work. She doesn't like to be observed, and perhaps we could break down that feeling. We could have a list of the things that come out of the inspection to prove to the teacher that it is a good thing to see her work.

MR. DENNIS: Might I ask the speaker what he thinks of the method of making written comments according to some form which the supervisor can see copies of, which can be left with the teacher and the principal and others in the

teacher's file? Have you found that works out at all? It has been recommended.

MR. SOMMERS: Yes, I think it does. I think any records of a visit, any suggestions, are helpful not only to the person they are made to, but to the supervisor, the visiting specialist, or the principal, in coming back and checking on those ideas later, and letting the teacher have the opportunity of checking those ideas and then come back and say, "You told me the last time you were here to try this. I did, and it is not so good for the following reason, and I will show you."

CHAIRMAN LINDSAY: I think that brings up the idea of the pre-conference and post-conference visit. In other words, inspection or observation takes in the thought that the teacher should be consulted first as to what she is going to do, then she does it, and then there should be time for a post-conference.

MR. SOMMERS: The idea of "writing it down" often results from hurried visits of inspection.

CHAIRMAN LINDSAY: Those hurried visits which someone says make no difference because they have left no difference behind them.

MARY WHALEN: I should think the attitude of the supervisor during the hurried visit will have a great deal to do with the way it is received. The supervisor can evidence the spirit of coöperation rather than severe criticism—the teacher will be more receptive.

MR. SOMMERS: I think everyone in this room would agree that the supervisor that is helpful to the teacher is the one that goes in with the attitude, "I am working for you. I am your special engineer on this job. What can I do for you? I am your servant." Not the one who comes in with the attitude, "I am here. Here comes the Lord and King. How do you do it and why? This is a better way to do it. I am impressing you with my importance." I think everybody will agree with that.

CHAIRMAN LINDSAY: What type of teacher, Mr. Sommers, do you think needs the most inspection?

MR. SOMMERS: That leaves a wide-open field for me to answer. I would like to assume that your word "inspection" there means help. Shall I say that?

CHAIRMAN LINDSAY: Improvement of instruction.

MR. SOMMERS: I would say, then, the teacher who needs the most help in music is the teacher who is probably forced to teach her music and hasn't the ability or appreciation that the better teachers have. I am looking at it now from the viewpoint of the elementary school, where a teacher in one of the lower grades perhaps is doing the music of two or three rooms because the principal finds although that teacher is not what you would call a music specialist, yet she is the best that he has. Such a teacher is willing to do everything she can to improve what she is doing, therefore that teacher—and that school—ought to get more help and time from the special teacher and from the director of music.

CHAIRMAN LINDSAY: Who would be the next group? Would you accede to the garden variety in the middle, or the very weak ones?

MR. SOMMERS: Following Mr. Morgan's idea, and the one Miss Whalen mentioned, I think in music the ones to work with are those that have the greatest opportunity for success. Take the people that have the ability, give them some help, and let it develop.

CHAIRMAN LINDSAY: What would you do with the failing teachers?

MR. SOMMERS: I would rather not say.

MR. DENNIS: My interpretation of Mr. Morgan's remarks is a little dif-

ferent from the speaker's. I think the thing he showed was to bring the successful thing up as an example, rather than something to follow as a pace-maker. But I am convinced that the teacher who needs the most help is the one who is having the most difficulty. That seems very obvious to me. Perhaps I am missing some of the angles of it.

FRANK JETTER: I would like to find out from this group to what extent the supervision we are giving is tending toward the elementary school music teacher, that is, the teacher who teaches all the music in any particular elementary school, and indirectly under a supervisor. I would like to find out from this group what school systems have full-time music teachers in the elementary school—if we are tending toward that end.

CHAIRMAN LINDSAY: I don't believe we are.

DR. EARHART: We aren't in Pittsburgh.

CHAIRMAN LINDSAY: It is a little outside of the question here, which has to do with the improvement of instruction.

MR. JETTER: Wouldn't that improve the instruction? That is the point I want to make.

MABELLE GLENN: It might and it might not. The general practitioner teaches most of the music in the Kansas City system, and yet in certain schools we have the platoon system, and I will say that the platoon teacher needs as much help as the general practitioner, for she probably knows less about teaching. The general practitioner is such a good teacher that if you can put over the music program it will be better than when taught by a specialist who doesn't know as much about teaching.

DR. EARHART: I would like to say my experience in Pittsburgh is quite different. We have the platoon plan in ninety per cent of the schools there. It has never been forced, but the teachers in the platoon schools are *trained both as teachers and as musicians*. We have become—I, personally, have become, and the music corps has become—converted wholly to the advantage of the platoon system with respect to music, although we saw it inaugurated with very much distrust and fear. But it is working admirably.



## What the Classroom Teacher Wants of the Supervisor

CAROL M. PITTS

Central High School, Omaha, Nebraska

President, North Central Music Educators Conference

IF I WERE AGAIN a music teacher or a grade-school teacher who taught her own music, I should want my supervisor to be symbolic of the following:

(1) *Encouragement and sympathetic understanding*. I should want my supervisor to be encouraging, and to show a sympathetic understanding of music teaching in general, and my own individual problems in particular. I should value constructive criticism, and would welcome any word of commendation which she could *honestly* give.

(2) *Development and growth*. I should want to feel that I was developing not only as a teacher but as a musician because of my contact with my supervisor and the ideal which she represented. I should want her to give me short cuts to effective teaching, to show me where I might manage a certain problem more effectively—how, in other words, I might become more valuable to the system.

(3) *Leadership*. I should want to respect the ability of my supervisor, perhaps not as a solo performer but as a *musician*, and as a person of culture and broad education—a leader in every sense of the word. I should want to feel that I could consult her on any matter pertaining to my work and receive a clear-cut, concise, and definite answer. This does not mean, of course, that she must provide the solution to every problem, but that she can give me the benefit of her own and others' wide experience in the same situation.

(4) *Stimulation*. Through my supervisor's interest and help I should want to feel stimulated to develop myself. I should want her to encourage me to keep an alert mental attitude so that I would go far to get a new idea. I should want her to be sufficiently progressive herself so that she would be well up in her profession. I should want some activity which would be developing and inspiring, such as a choral society, or teachers' chorus, discussion of concerts, discussion of radio broadcasts.

I should want to feel that through contact with my supervisor, I, myself, was approaching more nearly the ideal for which she stands.



## Methods and Devices for Teacher Improvement

G. ROY FENWICK

*Department of Education, Ontario, Canada*

I RATHER HESITATE to express an opinion on matters of school music here because it may be that working conditions north of the line are quite different. By that I mean transportation facilities, racial origin, and particularly distribution of population. We have our crowded areas up north but they are perhaps more widely separated. However, perhaps after all human nature is the same everywhere.

In discussing methods and devices for teacher improvement, it is important to decide what are the chief weaknesses of the ordinary classroom teacher of music. These seem to me to be first, a lack of general musical training, and second, timidity in the use of a more or less unfamiliar medium. To improve the first I would suggest (a) the teachers' chorus, (b) a more general attendance at concerts and recitals, (c) suggestions for the choosing of better radio programs, (d) encouragement to engage in private music study.

To strengthen the second weakness, it might be well for supervisors to spend more time in model teaching and less in supervision of teachers' efforts. By that I don't mean I do not agree that a lesson by a good teacher is perhaps better than a lesson by a good supervisor for practical purposes; but I don't like to see the supervisor sitting at the back and allowing a teacher who is already frightened to death to flounder in front of her class and build up even more greatly an inferiority complex which is already a handicap. The course of study should be very definite. Here again I should explain, perhaps. I think the larger the unit the more elastic the course of study ought to be. That is, in a state, or in a large school system, the course should be very elastic. But what the teacher needs, to my mind, is not a general hint that the tone needs improving, or that the class is weak rhythmically, but very definite instructions as to what is wrong, what she should do next, and after that, how it is done. All new problems and points of difficulty should be carefully explained or demonstrated before leaving the class in the hands of the teacher.

## DISCUSSION

CHAIRMAN LINDSAY: Mr. Fenwick has brought out the point that the teacher gets a great deal from observing demonstration lessons. Is that correct?

MR. FENWICK: Yes.

CHAIRMAN LINDSAY: I think that is true. If we ask a lot of teachers, "Will you teach for us or shall we teach for you?" we know the answer.

MR. DENNIS: In connection with the teacher floundering, there is the question of the supervisor writing a report while observing. I think it is a good thing, but I have found objection to it in that as soon as the teacher finds out what you are doing she goes to pieces.

CHAIRMAN LINDSAY: It is poor practice. As I understand, it is forbidden to write comments in class.

MR. DENNIS: I have always felt I am a friendly person, yet I have a paralyzing effect on a lot of teachers. It is just a question as to how wise those things are in the light of their effects.

CHAIRMAN LINDSAY: Mr. Dennis has something to say that touches further on one of the points made by Mr. Fenwick, who mentioned the importance of the teachers' chorus.



## The Value of the Teachers' Chorus

CHARLES M. DENNIS

*Director of Music, San Francisco, California*

WHEN I TOOK my present position, the superintendent told me the first day that one of my duties would be to conduct a teachers' chorus. He felt there were great advantages in it, and he already had a professional conductor doing it, with the understanding that when a director was appointed it would be one of the director's duties. It is from that brief experience that I offer these comments, favorable and unfavorable, which I hope will arouse discussion.

Back of the teachers' chorus is the theory that it provides an activity through which the musical, professional, and social sides of the teacher receive development. In order to meet the first objective, varied material of superior quality and graded to the organization's ability is essential. The choral techniques developed carry out into all levels, in addition to contributing toward a creditable public performance. The heightened morale of the members after such a performance is shared by the department as a whole to some extent. The example of a coöperative spirit as shown by a teachers' chorus is also a contribution to a finer professional spirit. The conduct of the rehearsal—a proper balance of recreation and serious work, with a feeling of good fellowship established—determines the utilizing of social opportunities.

The difficulties in fulfilling these objectives are: First, inability to meet at any set hour. Our chorus loses forty per cent of its potential membership because of this. Second, a wide divergence in the attitudes and singing abilities of the group—as soon as a cantata or an opera is studied at the request of the advanced singers, thirty per cent of the remainder get discouraged. Third, the poor balance due to lack of male singers—this condition has improved steadily in our organization. Fourth, the excessive number of attractions, most of them very worthy, clamoring for the teacher's interest, making consistent attendance rare in eighty per cent of the membership.

## DISCUSSION

CHAIRMAN LINDSAY: It is a question of carrying on teachers' choruses for the improvement of teachers in service—although possibly that is not supposed to be the idea from the superintendent's point of view. Certainly it is a fine social thing for other people to do. Evidently the greater percentage feel that way about it for we are prone to let other people than our school folks do it. From the music supervisor's point of view, of course, the purpose of the teachers' chorus is to improve the attitude toward music. The most success is obtained, I think, where the teachers' chorus has been put on a social plane, something like the parent-teacher organizations. We get very few men, but we can labor along with a reasonable number of women.

MR. DENNIS: Has anyone else had any experience? I would like to have some information.

MR. HAHNEL: I had exactly the same experience, but we must not forget that we never arrive at perfect effects or the ideal, but that we should be pleased with whatever we get. A nucleus of fifteen, twenty, or twenty-five, working all the time, gradually builds up a tradition and builds up a spirit, and it makes something to look forward to next year. I believe that no matter how discouraging the number may appear, there is some good being done. They enjoy the work and learn a great deal.

META TERSTEGGE: We have had exactly the same experience in Jersey City that Mr. Dennis has had. We started last November. We took part in a performance on December 8, and that encouraged the members of the chorus. Then we had a radio broadcast at the end of January, principally of Christmas songs. Then there came demands for performances that we cannot keep up with. Nevertheless I believe it will take two or three years to establish it. I have hopes of interesting the men, but that will take time. Some are not music-minded; others will not come in the chorus until it proves itself worthy of their participation. That is the trouble—some of the men feel that they do not know enough about music; others know too much to bother with us until we prove we are worthy of their talents.

MILDRED M. L. REYNOLDS: I think possibly a chorus such as was worked out in our town might be helpful in the smaller community. We have a community chorus which is made up half of teachers, and there are a great many men in the organization, which gives us our balance of parts.



## How Can We Carry Over the Music Conference to the Teacher?

GLENN GILDERSLEEVE

State Director of Music, Dover, Delaware

I. *To the Special Music Teacher Who Comes:* As a small boy I knew only small town circuses. At about twelve I went to the city to see my first great circus. What a disappointment! In trying to see everything in three rings, I really saw nothing. I went home fatigued and dazed.

Can you imagine yourself a beginning music teacher attending this, your first Conference, and having your first trip to New York City? Bright lights, Broadway, night clubs, Metropolitan Opera, Philharmonic, Radio City, universities, theaters, museums—and then the program! Great names, great teachers, great artists, all kinds of subjects—everything and everybody you have been wanting to see and hear for years! And with only one week to do it.

Poor teacher, you came for clarity. We hope you will not go home confused. You came for growth. We hope you will not go home wilted. You must be taught by us or by experience:

(1) To study the advance program before you leave home and lay out the things which seem most vital for you.

(2) To have the grace to limit yourself while here so that what you do can be done with the best of your strength.

(3) To sum up your Conference experiences after you get home in a report to your principal or supervisor as an aid to your digestion.

II. *To the teacher, particularly the grade teacher, who stays at home:* One of life's greatest bores is the pest who begins each conversation with "When we were in Europe last summer." Is my dislike for such a person caused by a lack of appreciation because I have not been to Europe or by jealousy because he has time and money to go to Europe while I must stay at home and work? Mostly the latter. Let us change the statement to "At the recent Music Educators National Conference, Dr. Dorayme said . . ." This will scatter teachers like the swoop of a hawk does chickens. With this phrase on his lips a music supervisor will be about as popular with grade teachers as a magazine salesman is with busy housewives. Then, how can we make the carry-over? Not by talking. If we learn anything, in a little time, it will get over through our changed procedures, a shifted emphasis or a more effective approach. The idea's heart must be digested, made our own, and readapted to our situation—not handed down like orders from the major to the top sergeant. As Emerson said, "what most of us are, speaks louder than what we say." The carry-over to those teachers who did not attend the Conference comes from our power as supervisors to live what we learned.

## DISCUSSION

CHAIRMAN LINDSAY: I am wondering about the folks back home, how they are going to get knowledge about the Conference from Mr. Gildersleeve because maybe they won't see him in the course of a year. Is this not a problem for all of us who are privileged to be here? We must think about our responsibilities to the folks back home in carrying back a real message as to why we came here and what we got out of it. We have to report, a good many of us, on what we did here and where we have been every minute of the time.

MR. PRICE: There is one particularly vital problem, as far as the Conference is concerned, in getting the message back home, and I refer particularly to this: Unquestionably, attendance at these very helpful meetings makes it possible for certain corrections to be made in our own mental processes as to what we ought to do, and if those are carried into our teaching work by means of a more or less forceful personality, and with a conviction that we are trying these new things not just because they are new but because we have seen effective results and we have analyzed those results as we have watched them, and believe them logically sound—by carrying those into our teaching, isn't that possibly one of the most effective ways of getting the message back home? It seems to me it is.

CHAIRMAN LINDSAY: I think we should qualify that by saying what we mean by "we." Who are "we" anyway? We are all different people. Mr. Gildersleeve is a director of music of Delaware. Some are administrators. A good many of the others do not reach the teacher. But the first thing they



ask us when we get back home is, "Did you have a good time? What did you see? What did you get out of it?" I think we ought to be prepared to answer some of those inquiries, and have a constructive program, when we go back home, of announcing some of the things—at least the significant things which changed our point of view and made us face about.

[NOTE: At this point Chairman Lindsay announced that because of the limited time remaining for finishing the session, it would be necessary to forego further extemporaneous discussion, giving the remainder of the period to the presentation of the balance of the prepared papers.]



## Coöperative Supervision

FOWLER SMITH

*Director of Music Education, Detroit, Michigan*

COÖPERATIVE SUPERVISION is not new. No successful program of supervision was ever carried on without coöperation, whether under the directive type of leadership based upon authority, or the creative type of leadership. Under the directive type, the leader gives orders and directs that things be done. Such is the situation of the boss foreman and his men in industry. Initiative is denied and growth stunted and a wealth of valuable contribution from an able group is lost. Creative supervision implies opportunity for growth. It shares responsibility with those being led. It sets up situations that develop individual initiative and professional growth. It unifies the staff in mutual understanding of aims and purposes and how to achieve them. The supervised become the supervising when attention is turned from the teacher to the learning situation. When the focus is upon the child—his reaction, his interest, his achievement—the supervisor and teacher jointly evaluate methods and results impersonally. They accept the scientific attitude.

If the supervisor accepts the newer philosophy of education which recognizes the needs of the individual pupil and which provides learning situations in which he may attain personal growth rather than mere achievement, he must accord to the members of his staff the same treatment which he expects them to carry into practice with pupils. Philip W. L. Cox, Professor of Secondary Education of New York University, in his splendid address before the North Central Music Educators Conference in 1935, re-defined education as follows:

"Education consists of helping boys and girls to set up for themselves objectives which are dynamic, reasonable, and worth while and helping them in so far as possible to attain these objectives."

Educational leadership will be directed to the attainment of pupil growth through teacher growth. Group conferences; coöperating committees; district groups of classroom teachers, instrumental teachers; general teachers' meetings; individual conferences; visitation—these are means of establishing a mutuality of interest and responsibility.

The principal of the school is now expected to divide his time equally between administration and the supervision of instruction in his building. It is his responsibility to know the curriculum and interpret it in terms of the best development of the whole child. It then becomes the duty and the privilege of the department of instruction to organize the principals for training in supervision. Each subject director presents his program to the principals. Aims and objectives are discussed. At intervals series of demonstration lessons are given for principals, lessons are evaluated, teaching technique dis-

cussed, and standards set up by which a principal may evaluate instruction. At this point I hear the doubting question, "Can you make assistant supervisors of music out of musically untrained principals?" The answer is, "No." No one, least of all the principal himself, has this idea. His supervision is general. There are many ways in which a principal can contribute. There are qualities of good teaching which are common to the teaching of all subjects, such as pupil-teacher relationship, attention, interest and response of pupils. He can help the teacher in need to make personality adjustments.

The principal can know the program, and that it consists of song singing, appreciation, listening lessons, instrumental lessons, band and orchestra, assembly singing, public appearances. He can stimulate the teacher to develop all phases of the program by his enthusiasm, understanding, and encouragement. He can gain a fair concept of attainment to be expected from year to year in musical performance. He can call for the supervisor at any time for expert help where he believes it necessary, and together the principal, teacher, and supervisor analyze the situation in the light of criteria that have previously been worked out by coöperating committees of teachers, principals and supervisors.

In Detroit, supervision is a democratic and coöperative undertaking of administrative head, director of instruction, supervisor, principals and teachers, directed toward pupil growth through growth of teachers, principals, and supervisors.

Directive leadership must give way to creative leadership in such a set-up. Long range supervision must supplant a week-to-week or year-to-year plan. A program that projects itself five, ten, fifteen years must be set up. It must be tested and approved and understood by all who are to participate before it is launched.

Examples of undertakings carried on coöperatively in Detroit are here enumerated:

(1) *Demonstration Lessons in Music.* (a) For district principals.—A series of twelve or more lessons extending through a year are given, each followed by discussion. These lessons and discussions are written up and summarized. Finally, a summary of the entire series is prepared by the director of music, who conducts the series, as a supervisory aid to principals. (b) For principals.—The district principal then conducts a series of demonstration meetings in his district for his principals with a member of the supervisory staff present in the capacity of consultant. (c) For teachers in each district.—A half day during school hours is allowed for all demonstrations.

(2) *An Evaluating Committee*, consisting of a district principal, principal, music teachers, a member of the Department of Research, and the director of music are engaged in an evaluation of the program and tests are being constructed.

(3) *District Festival Committees*, appointed by the district principal, arrange and conduct musical festivals. Funds derived from these performances are used to purchase additional instruments to augment those purchased by the Board of Education.

(4) *Teachers' Meetings*, by districts, are conducted by one of the teachers elected by the group to act as chairman. A secretary sends reports of the meeting to the director and the district principal. The director and the principal are welcome to attend at any time, but as a rule they do not.

(5) *Bulletin Committees* bring in all of the material for the semi-annual issue of the Detroit Music Education Bulletin.

(6) *The D. I. M. E. Club*, i.e., The Detroit Instrumental Music Educators Club, consisting of the instrumental teachers of the city, meet every week and play all the new band and orchestra publications they can secure, in a search for suitable material on elementary and high school level. This group evaluation is then reported in the Bulletin. The director for the evening is elected each time.

(7) *A Junior High School Course of Study* is now being built by co-operating committees.

(8) *Wayne University* offers courses in building supervision, designed for principals and assistant principals. The directors in each field are the instructors.

(9) *All-City Orchestras, Bands, and Choruses* have the support and co-operation of all of the music departments. Record of all musical groups prepared to give musical performances is in the office. There is a constant call from civic organizations, churches, luncheon clubs, radio, etc. An average of ten to twelve such performances are given every week. Coöperation in a public relations program is stressed.

(10) *The General Instructional Committee* consists of assistant superintendents in charge of finance, high, junior, and elementary schools, the director of personnel, and the dean of the College of Education of Wayne University. This committee sits to review the program of instructional directors. The stamp of approval of this committee carries administrative authority from the superintendent.

The foregoing examples of coöperative enterprise are only possible because of the philosophy of our educational leaders. The instructional director must rely upon leadership to develop his program for he is not an administrative officer.

Coöperative supervision is the practice of the principle of democracy and good citizenship which it is the business of education to develop.



## Guidance for Music Students in Senior and Junior High

RALPH G. WINSLOW

*Director of Music, Albany, New York*

THIS BRIEF STATEMENT will try to suggest why we have guidance, what a city guidance set-up is like, and what the music department can reasonably expect from it.

When the psychologists showed men how to study themselves, and their children, intelligent parents and teachers alike strove earnestly to understand better the youngsters entrusted to them for training. The standardized tests convinced even boards of education that the term, "individual differences," was more than a slogan, and a great wave of multiplying manifold the curriculum offerings of the high school swept across the land. Perhaps the guidance movement was born of the discovery that when we multiplied the curriculum offerings, we multiplied also our difficulties. At all events the creation of guidance departments and the employment of full-time guidance counselors followed the curriculum enrichment.

Certainly teachers welcome help under whatever tag, faced as many are with the new tasks incident to presenting all work on three difficulty levels. Guidance is just as surely indicated for pupils facing a school with two hundred

courses, among them such alluring titles as: "Personal Regimen," "Creative Writing," "Foods Hospitality," "Aeronautics," "Economic Citizenship."

In Albany the research director is charged with responsibility for child accounting, the testing program, supervision of guidance counselors (one for each 650 students) and also with responsibility for the changing curriculum.

Our music department benefits at two points. First, from the impartial help that can come only from one who can see all sides of each case. Second, the gradual acceptance of the idea that the need for "balance" in the music ensembles entitles our subject to special consideration.

With a vote of confidence in the guidance program, we would record our conviction that guidance machinery can never take the place of inspired class teaching.



## The Carry-Over of Music Into Adult Life

LAURA BRYANT

*Director of Music, Ithaca, New York*

A DEFINITE TECHNIQUE for a carry-over of music into adult life is a difficult thing to state. Having succeeded in doing this in a small way in a small city, I am forced to admit that there never was a definite technique for carrying it over—not even an idea it was being carried over, until some prominent music educator said, "You have succeeded in doing just what we all wish to do."

It seemed to me a church choir ought to be largely made up of its own young people. Fifteen years in one church we built upon this idea, feeding the choir from the Sunday School until it became a permanent part of the church organization. When I resigned we placed the choir in the hands of a young musician who had been a member of it since she was nine years old. At that time a number of the city choirs were in the hands of our own high school graduates. During the fall there were voice classifications. Especially good voices were recommended to apply to church choir directors. Soon the choirs were filled with young local singers. A quartet of little boys six years old was formed for demonstration purposes—and they kept together through high school. Each of these boys sang in their college glee clubs and church choirs. Just such little things started or kept up the idea of adult singing. Those boys are thirty years old now. Out of one group of ten or twelve boys, two led the high school glee club, four led their university glee clubs, one sings in a club here in New York, one has become a beautiful tenor soloist. All are endlessly interested in and support music in various parts of the country.

Our high school reunion concert started with a quartet twenty-six years ago. They had a happy year together, and were sorry to break up. I invited them to return for a "reunion" at Thanksgiving, when we always held a concert to secure money for athletics. This started the now locally famous reunion concert which has grown beyond one director's control. A careful roll is kept of all glee club members after they graduate, and this record is constantly being revised. Each year double post cards with invitations are sent to several hundred men. We now get replies from all over the world. Just this one thing has done much to keep alive interest in singing. These men are very apt to take part in community music wherever they go. Almost to a man, they go out for college glee clubs.

The reunion concert, I now see, has had an enormous influence on the singing life of its members. While it has all been accidental and unpremeditated, it has had a phenomenal but natural growth. The thing that troubles

me most is my inability to teach more songs that can be held over. To every new glee club we teach the school songs, but only a few other songs do they know. Such a gorgeous body of tone arose at that last Thanksgiving Day rehearsal, I could have wept because they had not more beautiful music to sing. One hundred men, well balanced as to parts—it was amazing. One 1908 man, who is still a choir singer in Syracuse,—a lovely good old-fashioned high tenor—has never missed a reunion. He never seems to fail to get a kick out of "We meet again tonight," and that blessed "Winter Song." The greatest thrill we have ever had though, was when a 1909 man brought a beautiful choir of his own back to sing at the reunion—Earl Haviland of Pottsville, Pa.

There should be some way to develop this idea nation-wide. It is worth the effort for any supervisor interested in the "carry-over."



## The Organization and Allotment of the Supervisor's Time

RUSSELL V. MORGAN

*Director of Music, Cleveland, Ohio*

SUPERVISION calls for two distinct types of activity which may well be described by the phrase "the cloister and the crowd." By this I mean that no supervisor, or for that matter any other educator, will be able to preserve a sane and balanced view of his problems unless he definitely reserves time in which he may be alone and undisturbed. On the other hand, it is just as essential that the supervisor be able to mingle freely and easily with other people and cause them to understand clearly the program which he brings.

I suggest the following three divisions of activity: (1) *The field*, in which the supervisor must carry on inspection, teacher guidance, demonstration lessons. (2) *The office*, where administration and organization problems may be handled and where conferences and appointments may be held. (3) *The time for research*, either in the office if it is possible to work there undisturbed, or in some other location where continuous and uninterrupted thought is possible. This work concerns the development of curriculum, selection of materials, and like problems.

While this is the supervisor's job, we are compelled to allot a small amount of time for community contacts. These contacts must be kept to a minimum, for it is well known that they constantly crowd and push for attention and can easily cause the supervisor to reach the place where he feels he is working for everyone else except the School Board.

Most of us in supervisory work will devote some such proportion of time to the various activities as follows: 70% in the field, 25% to the office and research, and 5% to community contacts. On the basis of ten half-days in the week, this would mean seven half-days devoted to work in the field and the other day and a half given over to study and office work and some time for P.T.A. speeches and other community contacts. The head supervisor in a large city will probably need to divide his time in a somewhat different manner. Perhaps 40% for the field, 25% for administration, 25% for research and 10% for community contacts.

It is understood that this time should be carefully budgeted and scheduled. There must be freedom and flexibility for special needs, but without a schedule formulated at least a week in advance, experience has shown that a great

deal of time is wasted. I am aware that every situation differs and that it remains always with the individual to determine that allotment of time which best suits his personal needs.



## Value of Supervision of Music Teaching in the Unit Type of Course

JAMES D. PRICE

*High School, Hartford, Connecticut*

FOR THOSE CITIES and for those schools where the unit type of work is a stranger a definition of this activity is appropriate. By the unit type of work we in New England usually refer to that process in teaching which takes some broad term in social studies such as food, transportation, natural physical background, or other topic, and proceeds to unfold this idea throughout one, two or perhaps more grades. In such cases the work of the supervisor seems to demand on his part, first, a broad general education and second, a fund of accumulated musical knowledge which will permit him or her to recommend appropriate music and to supervise its performance with skill and understanding.

I have never been a believer in only supervision for the supervisor. Rather should it be a reasonable balance between supervision and illustrative teaching, this balance to be determined by the particular difficulties or aptitudes of the grade teacher.

If by unit type of work is meant projects wholly within the field of music, such as a program or sequence of folk music, of dance forms, of dramatic music or of nationalism in music, then the same advantages would seem to attend supervision. The weakness of supervision is in the ineffective use of time, of a lack of directness in identifying and correcting teacher problems. I contend and plead for the "making of music" by the children, that is, actual musical sounds, ninety-five per cent of the lesson period. Effective supervision can very largely help to attain that desirable goal.



## Relation of School Music Educators and Professional Musicians

GEORGE L. LINDSAY

*Director of Music, Philadelphia, Pa.*

*President, Eastern Music Educators Conference*

THERE IS A NEED of closer coöperation between professional musicians and the music supervisors and teachers. Music is used in public schools to develop children in their cultural, spiritual, and ethical capacities. It is not the purpose to teach music but to awaken a love and understanding of the good and beautiful in children and adults through music. The highly technical has little place in school music and should have much less emphasis than it has had in private music instruction. Many children have had their natural love for instrumental playing deadened by severe technical private instruction.

The professional musician who has investigated modern class instrumental and vocal methods has an enormous opportunity to increase his field of teaching. Class piano instruction has not been developed as it should be, especially in the cities. The piano teacher can serve the school music program by offering class instruction in his own studio if he has initiative enough to make the opportunity known to parents. The same is true of violin, cello and bass viol,

woodwind, and brass instruments. Thousands of children would study orchestral instruments simply to get into school orchestras if professional musicians would establish class instruction upon their own initiative and not depend upon the busy music supervisor to do all of the organization and clerical work for them.

The same is true of vocal instruction. Many young people would start voice work if the representative voice teachers would establish classes. If the public does not respond, make a start by giving free courses to selected students and see if they will not continue and pay a class fee when they find they are getting somewhere.

The local artist should give freely of his services in school recitals and secure the approval, if possible, of the discriminating audience of young people. The same is true of the worth-while musical organization. Give concerts to the young people and support will be forthcoming. Greater coöperation and understanding is needed. Invite the musicians and music teachers into the schools and show them the possibilities of class instruction, and that out of this will come private instruction in intermediate and advanced study.

If class instrumental and vocal study now obtains in your schools, reveal the value of mass beginning instruction and the possibility of a greater field for follow-up study with the worthy private teacher.

# MUSIC SUPERVISION IN THE PUBLIC SCHOOLS

[This is a Research Council study. It was approved by the Council, and was accepted by the Music Educators National Conference at the 1936 meetings in New York for publication as Research Council Bulletin No. 18.]

## PART ONE

### I

#### Origins and Trends

REMARKABLE CHANGES have been made in music education in the schools since it was inaugurated in 1838. These changes have been dictated by the tremendous development of the art itself, by the changing conditions of economic life in America, by new conceptions in the general educational system. From the single system in Boston in 1838, music education in the schools has spread so that it is now included not only in city systems large and small, but even in single room country schools.

The initial system of having children taught entirely by specialized music teachers was quickly found to be insufficient with schools organized as they were then. In 1853, in Cleveland, the plan of having the instruction given to the children by the grade teachers was started. This necessitated some kind of direction and the process of music supervision began. Great advances have been made in the training of grade teachers and supervisors in music to meet the varying and increasing demands arising from the public education field, but the problem of providing ideal instruction and supervision must ever call for continued study and effort.

Recently the whole general educational program has been subject to extensive revision due to an economic readjustment, which has brought about an examination and evaluation of all subjects taught in the curriculum of our schools in terms of their relative value to present day living. The increasing need for training for interests and preoccupations other than those required by a person's gainful occupation is becoming more apparent. New educational philosophies are affecting both instruction and supervision.

The increase in length of teacher training required by many states, and the increase in the number of teachers with training beyond that required is another factor affecting current practices in supervision. The newer organization of school systems, such as the platoon system which places instruction in the hands of specialized teachers, and the extension downward of the secondary school organization into the junior high school, have also had a decided effect on supervision.

Since 1900 great developments have taken place in school music, especially in secondary schools. The general chorus period which functioned once a week much as a "community sing" has grown to include specialized choruses meeting from two to five days a week and performing the best of choral literature. The nondescript orchestra of six or eight pieces which practiced once a week after school has become an orchestra of symphonic proportions meeting daily in school time and carrying credit. The high school band has developed from a small noise-making group for athletic occasions into a concert band rivaling in many cases the professional band. Recently, small ensembles both vocal and instrumental, have found their way into the music curriculum together with class instruction in voice and all the band and orchestral instruments.

In the elementary schools the music lesson has come to include, besides rote singing and training in music reading, lessons in music appreciation and



rhythm band experience. In addition, many elementary schools have choirs consisting of selected voices, orchestras, and class instrumental instruction for beginners.

The Music Educators National Conference from its organization in 1907 has sought to improve the practice of the teaching of music by improving standards and constantly reinterpreting the principles of music education both to music teachers and to educators at large. The Conference feels that the time has come for a restatement of the whole question of supervision in relation to music education. Some excellent formulations concerning supervision in its more general aspects have already been made,<sup>1</sup> but a similar statement in relation to the peculiar problems of music instruction still needs formulation.

It is difficult for the administrator constantly to bear in mind the significant differences in the equipment of the usual grade teacher in the ordinary academic subjects such as English, social sciences, mathematics on the one hand and the art subjects, such as music, on the other hand. The usual teacher-training curriculum and requirements both for entrance and graduation exalt ability in the academic subjects and under-estimate or neglect ability in the art subjects. The usual supervision formulation tends, therefore, to deal inadequately with the needs of supervision in the art subjects. This present formulation of supervision has special reference to the needs of music education.

## II

### Functions and Characteristics of Supervision

In the minds of administrators, there is a rather sharply drawn line between supervision and administration, the former having to do primarily with instruction and the latter primarily with organization and equipment. As a matter of fact, every officer in the school system has some administrative duties to carry on. But education will be richer in a system where these administrative duties are kept to a minimum and the major attention and effort of the supervisor can be devoted to the improvement of instruction.

An important formulation of the function of supervision has been made by the Department of Superintendence of the National Education Association.<sup>2</sup> This survey and study resulted in a statement of four functions of supervision. They are:

(1) *Inspection.* "By inspection is meant the survey of classroom teaching and the school system as a whole, the equipment, the means of instruction, the service, the personnel, the pupils, or any other items of detail, to ascertain how efficiently instruction is being given."

In comment here it may be further said that inspection is a necessary function if the actual conditions of instruction and equipment are to be known and used as the basis of improvement. Inspection, it is true, is frequently criticized, but only justly so in cases where supervision is considered as consisting of inspection and passing comment on the day's work. When, however, inspection serves as a survey which reveals actual conditions connected with the educational program, then it becomes possible to use the findings as a foundation for other functions of supervision.

<sup>1</sup> The Department of Superintendence, *Eighth Yearbook—The Superintendent Surveys Supervision*, 1930, pp. 170-175; *Second Yearbook of the National Conference of Supervisors and Directors of Instruction—Scientific Method in Supervision*, Teachers College Press 1929.

<sup>2</sup> Reference is made to Chapter 2 of the *Eighth Yearbook* (1930), Department of Superintendence, of the National Education Association.

(2) *Research.* As stated, the function of research is "to discover opportunities for improvements in materials and methods of instruction; to collect, digest, consolidate, and publish valuable data; to experiment with methods and materials of instruction which appear to be better than those in use; to measure results; and to formulate the results of investigations in such definite and practical terms that administrators and directors of instruction can use them."

(3) *Training.* "In the performance of the training function, the supervisory agent places his expert knowledge, power, and skill at the service of any person in the system who is attempting to carry out the instructional policies of the administration. This assistance may be from superintendent to principal, from principal to teacher, or from supervisors to teachers, principals, and other administrative officers. . . . The training program concerns itself with keeping the personnel informed and practiced in best educational procedures."

(4) *Guidance.* "Research and training programs must produce an outcome in the form of better instruction. That this result may be realized, some agent must assume the guidance of instruction. This agent, usually the building principal, must provide the materials, physical setting, and guidance prerequisite to effective classroom work." The guidance outlined in detail may be summarized by saying that it includes such general helps in the upbuilding of the practical efficiency and the morale of a teacher as a critic teacher would give to a cadet teacher.

The four categories thus defined appear insufficient in that they make no mention of the place that the philosophy of education must hold in directing the larger movements of education and in influencing to some extent its every detail. Inspection, for instance, must be on the basis of some philosophic assumption which cannot be gained through inspection. Research similarly, cannot yield ideals and philosophic principles, but on the contrary the nature of the facts they seek and the interpretation of the facts after they are found, rest only upon some philosophic belief avowed or held subconsciously; for facts as facts have no meanings and morals in them. Elsewhere in the same *Yearbook*, however, specifically on page 211, a column entitled *The Supervisor Must Know* has, as its first item "The science and philosophy of education." It will be seen, moreover, that a second general education study of supervision, to which we now turn, gives place to a philosophy of education as a necessary factor in supervision.

The following four principles of supervision are taken from the *Third Yearbook* of the Department of Elementary Principals, National Education Association.

"(1) *Supervision is philosophic.* (a) Supervision seeks new truths; (b) Supervision continually evaluates aims and objectives.

(2) *Supervision is coöperative.* (a) All supervisory agents work toward common ends; (b) Supervision works with teachers toward the solution of mutual problems.

(3) *Supervision is creative.* (a) Supervision seeks latent talent; (b) Supervision creates environments.

(4) *Supervision is scientific.* (a) Supervision applies the scientific method to the study of the teaching process; (b) Supervision seeks proof as to its own accomplishment; (c) Supervision encourages experimentation under proper control."

## PART TWO

Part One of this report, after sketching the origin and development of music supervision, outlined briefly the functions of general supervision and the powers and qualities essential to its success. Part Two, with particular reference to music, will discuss administrative functions, will examine the supervisory function in greater detail, and will add discussion of supervisory organization and action, the duties of supervisory officers, and the attitudes and qualities desirable for supervisors in relation to their teachers and to the program and officers of the entire educational system.

### I

#### Organization

*Definition of Terms.* There is some confusion in the terminology applied to the field of supervision.

(a) The term "supervisor" should be applied only to those responsible for guiding the teaching of others.

(b) The term "director" is used in larger cities to indicate the chief supervisor, or, as he is called in some cities, the "directing supervisor." This individual, of course, is responsible for the coördination of the whole program of music, so that it may be properly unified.

(c) The term "supervising instructor" is used to indicate an individual who has instructional duties, but who combines with them the giving of help and guidance to other teachers in the field.

(d) The term "teacher" or "instructor" should be used for those whose duties within the music department consist in actual instruction of pupils.

*Relations with School Administrative Officers.* The older system where the supervisor was undeniably the chief authority in the field of instruction is rapidly passing. In the new conception that the principal is primarily responsible for the quality of instruction within the individual building, it is essential that some program of coördination of duties and authorities be worked out. This system, termed line and staff, brings up the problem of a supervisor accepting responsibility without any authority in carrying out the desired program. A third procedure, which, properly organized, promises still better results, is the coöperative plan in which the principal and supervisor jointly accept responsibility and exercise authority. In this case, the supervisor of music would have authority in all matters pertaining to educational aims, methods and materials, and the principal, in addition to administrative responsibilities with respect to rooms, recitation schedules, and use of equipment, would supervise the practice of teaching within the prescribed educational boundaries. (Compare *Part One* "Guidance.")

### II

#### Supervision in Operation

##### A. ADMINISTRATIVE FUNCTIONS

The principle is quite generally accepted that administrative duties lie outside the province of the supervisor. The actual situation, however, is that

any supervisor must take care of certain administrative duties, some of which are listed here:

(1) Developing and maintaining an effective system of records and reports covering complete records of the training and experience (with assignment and schedule) of all teachers and personnel; complete statistical reports of all activities, research, committee work and programs given in the system; complete inventories of all music, instruments (their condition and value) and other material and equipment; and all other knowledge necessary to assist a supervisor in the management of his work.

(2) The making of budgets, correlating the needs in equipment and materials of the various parts of the system for the year, and conditioning it to the probable amount of money available.

(3) Seeing that proper requisitions for equipment and supplies are made and that this equipment is maintained in adequate teaching condition. This applies to the purchase of music, instruments, racks, books, staff paper, phonographs and records, radios and any other equipment, and also to proper oversight in seeing that the equipment is properly cared for, under the attention of librarians or other assistants, in proper rooms, and subject to periodic examination and conditioning.

(4) Assistance to the superintendent and principals in planning or adapting of buildings with regard to music rooms and the auditorium.

(5) Furnishing the material for proper publicity in regard to aims, policies, accomplishments, and in regard to certain features of the musical programs that should be brought to the attention of the public.

(6) Participation in the choice of personnel.

## B. SUPERVISORY FUNCTIONS

(1) *Visiting Schools.* For the purposes of inspecting equipment and instruction, conferring with principals on matters of supervision or administration, guiding teachers, appraising results, and directing further effort, supervisors must spend a large part of their time in visiting schools. Such supervisory visits may follow any one of the several plans described below, or may combine them.

(a) *Announced Schedules.* Some school systems have a plan of a scheduled series of visits by supervisors, which has the advantage of permitting all the teachers of the building to prepare beforehand a list of the problems which they desire to present to the supervisor for the purpose of asking help. It also tends to use the time of the supervisor more completely than if there were no definite schedule. The weakness in this plan is that supervisors frequently spend too much time in visitation, when better results might be obtained if they had more time in which to study closely the problems before them. Thinking in terms of the educational program for music, and of the good of the system as a whole, another weakness exists in this plan in that the supervisor is unable to vary the amount of time given to different schools when situations arise which demand special supervisory service.

(b) *Unannounced Supervision Visits.* These have the strength of discovering just what the day by day work of the school is. They have the disadvantage of bringing in an element of surprise which may seriously affect the work of the teacher. There is also the danger of the supervisor's appearing in a school at the time of some special program, in which case a supervisor's time may be wasted.

(c) Visitation on Call. Under this plan the principal assumes the sole responsibility for the quality of music instruction and calls upon the supervisor for help according to his own judgment of the need of the situation. The weakness here is obvious. The principal strongly interested in music will make frequent calls. Those who are not concerned with the quality of music offered in their building may never send in a call for a supervisor.

(d) Visitations by Appointment. Either for purposes of providing a demonstration, or for inspection and guidance of teachers visitations by appointment are usually successful in that the initiative may come either from the principal or the supervisor, and there will not be occasion for wasted time, because of a general school activity which has no bearing on music.

A study of the actual practice of good supervisors brings out the fact that they combine all of these types of supervisory visitation in their activity.

The supervisor should respond whenever possible to a call from a principal, but if the board of education holds the supervisor responsible for the quality of music instruction, there should go with that the right and privilege for visitation to the school whenever the supervisor deems such action necessary.

(2) *Instructing Teachers.* The education of an educator is never completed. The supervisor strives constantly to increase his own understanding, knowledge and power; and as head-teacher, the supervisor must try, with equal devotion to develop greater understanding, knowledge and practical ability on the part of the teachers; and these in turn deal similarly with the pupils. As agencies for instructing the teacher, the supervisor calls teachers' meetings, holds conferences, issues outlines and bulletins, gives demonstration lessons, and serves as critic teacher, thus utilizing the oral, written and printed word and actual example.

The shortcomings of teachers taken collectively are of course numerous and varied, but they may be suggested under a few categories.

(a) Musicianship. Shortcomings under this heading usually require more prolonged and extensive instruction than can be given by the supervisor, and will therefore fall under the heading of guidance. Nevertheless, some improvement in the musicianship of the teacher may be effected through occasional instruction from the supervisor. Susceptible to this sort of treatment are such branches of musical knowledge as the singing voice of the child; the voice quality of the teacher; musical phrasing; design; interpretation. The playing of simple accompaniments and work with percussion bands and small orchestral combinations may further increase the list.

(b) Educational knowledge. Teachers need instruction in aims, principles, and methods of instruction; in criteria governing the selection of materials; in the interests, powers and aptitudes of children with respect to music; in standards of accomplishment; in measuring and testing accomplishment.

(c) Practice of Teaching. Teachers need instruction in planning lessons; in using books and materials efficiently; in providing for individual differences; in correcting errors; in economizing time; in maintaining musical interest.

(3) *Guiding Teachers Toward Professional Improvement.* In addition to contributing informally to a teacher's professional instruction, the supervisor can be influential in guiding the teacher into larger and more formal efforts toward professional improvement through the following channels:

(a) *Musical Studies.* Courses in practical and theoretical music; courses in musical appreciation; concert attendance; reading books on musical history, biography, form and aesthetics.

(b) *Professional Studies.* Courses in psychology, education, general and musical, music methods and materials; reading of professional books and study of professional materials; and membership in professional organizations.

(4) *Spirit and Morale.* In addition to what may be called the content of supervision, as described in the preceding pages, a spirit that will result in a desirable morale must pervade the work if success is to be attained.

### C. ILLUSTRATIVE TYPES OF SUPERVISORY PROGRAMS

The comparative emphasis of thought and effort which the supervisor places on the various details that make up the complex field of supervisory effort, will lead to results that not only may vary with respect to the degree of success attained but may vary exceedingly in quality and character. The following illustrations will suggest the infinite number of varieties of results that may and do become manifest. One of the greatest difficulties, indeed, for a supervisory officer, if not for a teacher, is to balance and fuse in symmetry the many factors that go to make up his complete educational enterprise.

(1) *Unorganized Program.* The supervisor believed it was her function to do what she could to improve the teaching in her schools. At the beginning of the year she had no definite program, but began by visiting a teacher believed to be in need of assistance largely because she was a beginning teacher. The supervisor visited this teacher and followed her visits with a conference during which the teacher's classroom activity was discussed. The supervisor's suggestions were nearly all confined to such details as the teacher's voice, manner, songs used, drill processes. The supervisor spent her year visiting teachers and holding conferences. Much of the time she merely visited and held no conference principally because she could think of nothing to say to the teacher. The supervisor was conscientious, worked hard and was sincerely anxious to help her teachers. In her desire to be helpful she assumed more and more administrative details such as managing supplies, answering telephone calls from parents and teachers, mimeographing outlines and checking music books. In spite of the fact that the supervisor worked very hard the teachers felt that they were getting very little constructive help.

(2) *Empirical Program.* In this school system the supervisor decided that the year's work was to be concentrated on sight reading. She outlined her plan to the teachers at the beginning of the year. As far as possible the supervisor tried to visit all teachers. She held a number of teachers' meetings, in which she discussed the methods and procedures which she wanted to put into effect. In some of these meetings demonstrations were given. Teachers were expected to follow the methods demonstrated as closely as possible. The supervisor made frequent visits not only to give assistance to teachers with the proposed methods, but also to see that teachers were actually doing what they had been instructed to do. At the end of the year most of the teachers had mastered the required methods. Reading tests showed that considerable improvement had been made. Several teachers, however felt that the program gave them little opportunity for originality and individual initiative. There was also some complaint that the program was ill adapted to the needs of

some of the schools and that little time was left for singing for enjoyment, appreciation lessons, creative work and special room programs.

(3) *Survey or Fact-finding Program.* The supervisor believed that the best plan of determining the supervisory program for the year would be to study the situation in order to discover the most urgent needs of the schools. Accordingly she gave an achievement test at the beginning of the school year. Teachers assisted with the giving and scoring of the tests. When the results were summarized, reading rhythmic notation appeared to be the weakest phase. The work of improving this weakness was then undertaken. Definite drills were planned. Rhythmic activity was stressed. The supervisor assisted the teachers with these procedures. When tests were given at the end of the year marked improvement was shown both in the class medians and in the work of individual pupils. Teachers had learned a great deal about meeting individual differences. They had become interested in a number of problems involved in teaching music.

(4) *Developing Teacher Initiative.* When the supervisor described under Type 3 undertook her work the following year she realized that each teacher in her school presented a different problem from the point of view of the improvement of teaching. It was not only a difference expressed in skill or level of training. It was also a matter of interest. The teachers had become conscious of their own problems. Frequently they came to the supervisor with them. The supervisor then proceeded to base her activities upon the needs of these teachers. She encouraged every teacher to study her own teaching needs. Some teachers carried on experiments. Others put on special programs. Several teachers in the sixth grade coöperated in developing a project. Other groups selected drill materials. Some teachers developed tests. The project correlated history, geography, and music. One room wrote a health operetta. In all of this work the supervisor acted as an advisor. Most of the activities carried on that year for the improvement of instruction were suggested and initiated by teachers. The supervisor would help where necessary by offering constructive criticism of the techniques employed or helping the teacher to find assistance in the literature of the subject. Teachers' meetings were largely taken up by reports given by teachers concerning their projects. Several teachers carried on studies which were later reported in educational periodicals. Some teachers became interested in further study of music which they undertook in summer session and by extension.

The supervisor gave few if any orders. She was not telling teachers how to teach or sitting in judgment on the teacher's classroom routine. Yet she was scarcely able to find time to render the assistance demanded by teachers in their various activities.

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Teaching may be compared to a partnership in learning between two persons, one of whom has had more experience than the other. If only one of the partners learns, the teaching is a failure. This analogy holds good for supervision.

The influence of the music supervisor upon the grade teacher in the matter of self-improvement will be largely conditioned by her own example as an unwearied student of music education in all of its phases. The spirit of an enthusiastic supervisor whose professional power is always growing is contagious. It is felt by every teacher, and through them by the children to whom it belongs.

## TEACHER TRAINING

[NOTE: At the 1936 biennial convention of the M. E. N. C. the section meeting arranged by the Committee on Teacher Training under the direction of Chairman Joseph A. Leeder (Ohio State University) was devoted in part to a symposium on the question "What Can the Teacher Training Schools do to Better Prepare the Beginning Music Teacher to Better Meet His Teaching Problems?" Here is given the stenotypist's transcript, which is followed by the prepared paper read by Miss Alice Bivins at the conclusion of the symposium.]



CHAIRMAN JOSEPH A. LEEDER: I have planned this program today in terms of my own experience. I can remember when I first went to the Conference I used to look at Mr. Giddings and Mr. Farnsworth with the greatest awe and admiration, and wonder if there would ever be a place on the program for such as I. I determined in my heart then that if ever I should have the opportunity I would use young people. Meantime we have learned that teachers can learn from children, and teacher training people may learn a great deal from their students. So I thought it would be quite worth while for us to have a picture of what we were doing for our students.

I sent out questionnaires which I thought would be thought-provoking and give me a cue as to what I was doing, for things have changed since I started teaching, of course. But the replies were so politely written that I got very little out of them. I find the personal thing is much more effective than just getting something on paper, so I have asked these young people who sit behind me on the platform to come and tell you what they found out this year. They are from different states. I am not telling you where they come from, or what institutions they represent, or where they had their training. Some have been in more than one institution. They have nothing personal to say except what they found out when they started to do their jobs. That is our cue. I may have all the pet notions and theories in the world worked out for use, but how do they work out for the other person?

I will give each of these people three minutes to speak to the point and tell us what they have found out in their first job of teaching school. I think it will give us an interesting picture. I will ask Miss Ruth Smith to be the first speaker.

RUTH SMITH: I am very glad to have this opportunity to speak to you today as I understand that some of you are teachers to be, and some are trainers of teachers to be. Although my own teaching experience has been very brief, I have already found the need for more specialized training in subjects other than those of major interest, by which I mean those courses offered by instrumental and vocal departments.

I would like to refer to the need of more courses in public speaking. I have always felt that any teacher training course, and especially a supervisors course, should include a full year of public speaking. A teacher or supervisor who is expected to take a leading part in school and community activities invariably finds himself in a position where the ability to talk effectively before others is an invaluable asset. In the school in which I am teaching it is customary for a representative of each department to speak before the Parent-Teachers Association, describing the work of his department and attempting to justify it. Leadership seems always to demand speaking ability, and I think music is put over by those who can talk it as well as perform it. Therefore I would strongly advise that students who are about to step into the public school field elect as many public speaking courses as possible.

There is another phase of teacher training that could well be amplified. I am speaking now of the very definite need for supervised practice teaching. The step from the college classroom to the schoolroom is certainly a long one, and unless we are adequately prepared with a great amount of teaching ex-



perience we may not make the step. No matter how well a teacher may be prepared in his particular line, unless he has some definite line of attack, some effective methods at his command, he cannot hope to impart his knowledge to his students successfully.

Practice teaching offers an opportunity for perfecting plans, working out programs, and trying out various methods. Everyone knows how important the first two days of teaching are. A favorable or perhaps an unfavorable impression can be created by the way which a new teacher assumes her role. If she has been allowed to discover her own mistakes in practice teaching, how much better she is equipped than the person who has to feel about and can never be quite sure which method will work out or which plan.

Doubtless there are many other ways in which teacher training may be improved. These two aspects, the need for more experience in speaking before people and more extensive practice teaching, I think are the two which I have felt most keenly this year.

CHAIRMAN LEEDER: Some of you may say, "I told you so. I would have said that too." We appreciate Miss Smith's remarks. Miss Dorothy Rundell will speak at this time.

DOROTHY RUNDELL: I think I shall go back to September to emphasize my first point. My first problem was in the poor attitude which was very apparent the very first day of school, and was evident in the school for quite a time. I knew that poor attitudes did exist, but I really didn't realize that they could all exist at the same time in such cold force.

Stepping out of an ideal school of practice into a situation of this sort, I think, tends to discourage a new teacher. Therefore I think we should be reminded over and over again that these attitudes do exist and that they can be changed, and, above all, be warned not to be discouraged.

I also believe that we should have more practice in analyzing our own situations, and situations which aren't up to standard. I think too often we depend upon a supervisor to go in and tell us what is wrong with a class instead of being able to discover what is wrong, ourselves.

Curriculum organization, I think, presents a problem, especially in the centralized school where children arrive in buses in the morning and leave at a certain time in the afternoon, with no time being left for any extra group get-togethers that you would like to have. So I think it would be of value to a teacher in training to have actual practice in organizing a curriculum and acquiring ability in selecting wisely the things which are going to be of the greatest value.

Lastly, I think our weakest point is in our knowledge of children. To me, the music teacher seems to need that knowledge of children more than any other, because we come in contact with so many different types and so many different age levels. Therefore I would recommend more and more child psychology, and aside from that, more and more actual association with children.

I did remember from my training that we should leave the most important point to the last, so I have left this to the last—more knowledge of children.

CHAIRMAN LEEDER: We will hear from Mr. Smith O'Brien at this time.

SMITH O'BRIEN: Until yesterday I had every intention of making a speech this afternoon, but as the Conference proceeds I feel perhaps it is best if I enumerate my points as tersely as possible and leave the discussion of them to you! Perhaps I should explain that my work is instrumental, and my points will therefore proceed almost entirely from that viewpoint.

The first is that a minimum of six years of study should antecede any attempt to teach the violin. That takes it pretty well out of the hands of the training school, but it is a very serious consideration. In my estimation one of the most deplorable angles of school music is the fact that teacher training institutions permit their graduates to teach the violin from a background of perhaps one or two years of cursory study during the training period, most of it proceeding from class work. Of course, anyone who attempts to conduct an orchestra must have a thorough knowledge of the language of the violin and know how to translate that language from the violin score. This may be easily accomplished during the school period. But I believe the schools should recognize their inability to train students who come to them with no knowledge of the violin, and recommend to these students that, when they apply for a position, they apprise the superintendent of this lack, so that the remedy which very often is available, may be secured—namely, work with a professional violin teacher.

Schools permit students to discontinue advanced study of their particular solo instrument during matriculation. I believe that this practice should not be tolerated.

The piano keyboard should be taught privately. It is my opinion that students who are not seriously considering the piano for solo purposes should be given four years of study by private lessons from an harmonic basis, with the end of physical transposition of songs constantly in mind.

The usual requirement of one string, one brass, one woodwind, and one percussion instrument is totally inadequate. The absolute necessity of knowing a considerable bit about all of the ordinary band and orchestral instruments should not be left to the perception of the student. They should all be required.

Some knowledge of the composition of minstrels and such ordinary dance routines as the *Floradora* are a distinct asset and not usually furnished by the overworked physical education, as some teachers seem to think. Why not combine a course embodying these with a study of program building and perhaps a thorough grounding in all manner of songs that appeal to assemblies and Rotaries? I feel that the average student is weak in this respect, and contrary to Dr. Chase's remarks yesterday, I find that the Rotarians in my town like to sing and do so with gusto.

Another remark was made yesterday that pleased me a great deal, perhaps because it conforms with my own viewpoint, at any rate it agrees precisely with the most general criticism I have to offer of the school curriculum. The statement was that discrimination makes fine teachers. I believe that to be true, and I also believe that mechanistic and purposive psychologists alike will agree that discrimination in music is a development so essentially personal that the usual short-cuts via the precarious learning process are not available. Each individual student must listen by the hour, year after year, through his own surprised ears, to serious music of every description, and until the school perceives that he has done so, it shall not be able to recommend him as being a graduate likely to possess the prime attributes of a good music educator.

Many, when discussing this problem, are inclined to depreciate the significance of teacher training institutions in the process of producing music educators. "Experience," they say, "is the best teacher. Teachers are born, not made." I cannot participate entirely in this attitude. My own experience teaches the value of schooling. Yet the prime importance of inherent ability in music education is so obvious as to dictate certain emphasis on my initial

point, namely, that the very fact of a student's admission into a training institution entitles him, or rather, should entitle him to regard that fact as being *prima-facie* evidence that he does possess inherent ability, and also a certain assurance that by earnest effort he will secure success in his field. This, of course, is not at all true. The failure of the schools to produce this assurance is excused by the administrators as due to a lack of suitable material; to which my answer is, what are you doing to attract proper and suitable material to this profession? There are literally hundreds of talented young musicians who have never considered the advantages and possibilities of the music profession. Have you encouraged your alumni to act as scouts in their own schools to discover this material for you? Other hundreds of talented young students are handicapped by lack of funds. Do you provide scholarships? If so, why not double them, or triple them? Have you considered the possibility of promoting more scholarships throughout the state by means of the Community Music Clubs, the Rotary Clubs, and so forth? Do you have a wide-awake employment bureau? Generous America provides thousands of homes which are willing to provide board and room for ambitious students for little or nothing. Have you canvassed the school with that in mind?

CHAIRMAN LEEDER: The next speaker we will hear from is Mr. E. Brock Griffith.

E. BROCK GRIFFITH: My supervising principal has spoken to me two or three times and said he wished I had had a business course. At first I didn't know quite what he meant, but now I am beginning to find out, I think. It is not due to any really bad fault, I suppose, but primarily because of my inexperience in the business world. I didn't know that a certain pink paper had to go to the Board of Education first, and a great many other things of similar nature.

I do not recommend that a business course be added to our already overcrowded curriculum, but I do think a cursory outline pertinent to business conduct would be of value in certain situations, especially in places where the new supervisor goes in somewhat in the capacity of an instrumental salesman trying to build up his orchestra. A great many difficulties can arise in such a case.

Another point which I feel needs stressing is rehearsal technique. There is such a thing, I think, as procedure for a rehearsal, although through some of my observations evidently a great many people, and older ones too, do not seem to realize this. They think a rehearsal is merely a repetition of a piece—practice makes perfect—going over and over the same things, mistakes and everything else. I think there should be given some kind of a course in which the student, before he gets out to face his school, can work with a group—not a college group, not one of his own classes, but a group such as you find in practice teaching, where a supervisor will be with him all the time, as in a classroom, and help him with the little procedures which take out mistakes and make the composition perfect. I realize this is rather a difficult aim to fulfill, but nevertheless I think it is one of the most valuable.

A great many teachers, as I said before, go into their schools somewhat in the capacity of instrumental salesmen, trying to build up their orchestras and bands through introducing a lot of new instruments. Now, when we get the instruments in the school, we run into a new situation, and that is, how shall we teach them? Most times the school does not afford teachers on these specialized instruments, and many times the supervisor is caught with the problem of having to teach them himself.

I feel, as does the previous speaker, that we must know more than one instrument. Not only must we know more about each of these instruments, but we should know some definite procedure for teaching each instrument. An instrument, if we play it well, is not "picked up"; it is learned by certain methods, and in almost every case these methods differ as you advance with the instrument. I think it would be well worth while if a great many music supervisors could learn something of the methods of teaching. I think it would be well to consider the books on the market and methods which might be applicable to them.

In closing I stress one point which I find true in post-graduate work as well as under-graduate work, and that is, entirely too idealistic a viewpoint is given in all our courses. There is entirely too much attention given to the ideal situation in the large system, and not enough to the clumsy classroom where three-quarters of the parents have formed a band of two trumpets and a bass horn, and orchestras that have a piano and three or four drums.

CHAIRMAN LEEDER: Our next speaker will be Mr. Wendell Collicott.

WENDELL COLLICOTT: About a year ago in April I received word that I had secured what I thought was a position. Last September I found I had a *job*. When I got on the job, I found they hadn't had any music in the school for three years, and I was expected to develop three glee clubs, one at each level of the grades, the junior high school and the senior high school, and three orchestras, one on each level, and an all-school band. That was all right; and I was also expected to supervise music in the grades.

That would be all well and good, but I soon realized that the success of these organizations, after they got under way, depended to a great extent on the type of materials I put before them to be sung or played—and there is where the catch came in. I found I had too many organizations at this point for the repertoire of materials I had in mind. I found the materials I had been using in college and other organizations were not singable or playable; sometimes not attractive to the students. They were too difficult. Usually the students were not able to cope with them.

I feel that one of the needs, one of the courses that would have helped me most, would have been a course in college which would have covered general materials which could be used with high school organizations, and which would be worthy as to musical value in the judgment of people who are considered authorities in the field, and at the same time attractive to the students and easy to play. I mean materials that can be used by high school glee clubs and orchestras and beginning bands. There is a problem which is usually serious. I have a band of players who have been studying four months, and it is a job to keep simple material before them—music that is interesting, and at the same time that will sound all right for the superintendent to hear when he comes to a rehearsal.

The matter of the right type of methods to use with instrumental classes—methods which do not take the student along too rapidly, methods which do not go into the upper register too quickly on clarinets, is important. I have one boy whom I started by one method, and I soon found he would never get along on that method for it used the B line on the third line of the staff too quickly. If I had known a method before I left college, it would have saved that error, and this boy would have been a much better clarinet player now than he is. I changed to another method and now he is coming along well.

Like one of the other speakers, I think such a course if given in college could well be made to include suggestions from the business end—such as

requisitioning music, or the procedure that is used in examining music on approval. For the first two weeks of my job I spent all my spare time at music stores going through music which I could just as well have ordered on approval, while I stayed home and did a better job.

Another important point from the business end, if you have to handle the instrumental side, is the matter of how to secure instruments—how to get them in the hands of the children without involving the school in the financial aspect of it. The superintendent did not seem to want to take that responsibility, and I did not have the time to do the bookkeeping. If I had had suggestions beforehand—I did have some but they were not included in the materials course—it would have helped me a great deal.

I think there is one other course that would help me, and that would be a course taking up the staging of pageants, operettas, assembly programs, and public performances; going into the aspects of publicity, the properties, the handling of the details, getting the coöperation of other departments in the school to work with you when you don't have any free periods in which to do it yourself.

CHAIRMAN LEEDER: The last speaker is Miss Josephine Herche.

JOSEPHINE HERCHE: I think, after hearing what everyone else has said, I can sum up my points quite briefly, since most of them are very much like the ones you have already heard. I feel quite adequately prepared for teaching in the elementary school up to one point—one item which you might consider unnecessary but in which I am keenly interested. That is how to best obtain creative song material from a group of classroom children. I have tried it, and have gotten results from a few people, but I should like to know how best to do it and get results from almost all of the children in the class.

Leaving the elementary school and going to the junior high school, I find my greatest problem. Junior high schools seem very important to me. How can I best help the boy who is shy, that same boy with the changing voice? It is true we have all read pamphlets and articles on the boy with the changing voice, but what are the correct procedures? I want to know. I should also like to know what is expected of me. In the junior high school, what is expected of the boy and girl who graduates from junior high school, and what can we expect from that student when he enters senior high school?

Leaving the junior high school and coming to the senior high school (and perhaps any program throughout a school system) I should have liked better preparation for conducting. I should have liked a course at college where I might have been able to conduct a group of high school students with criticism. Since that course is difficult for the administration to handle, it would serve the purpose to conduct a group of general students, for I am sure that they would not interpret music for us, but would rather just give us what we asked for. When we conducted our fellow classmates, they gave us more than we expected. In other words, they interpreted the music without very much effort on our part.

That is about all I have to offer, those three points, and I hope my small contribution has helped in some way toward the purpose of our discussion this afternoon.

CHAIRMAN LEEDER: I have asked Miss Helen Hosmer, of the Crane School of Music, to take charge of the discussion. She, Mr. Hugo Anhalt and Miss Catharine Strouse have helped in arranging some of the points given us. I should like to use a few minutes in which you might give back what you think these young people have given us. I am sure you are grateful for

their coming. I will ask Miss Hosmer now if she will take charge of the discussion, and I hope you will feel free to say the things I know you are thinking.

HELEN HOSMER: I am sure that you have found many challenges in what these young people have said, and I am sure that many of us will take their statements very seriously to heart. I am going to ask if there are people here who have reactions that they would like to offer to what these people have said.

RAYMOND BURROWS: I would like to speak on two points. I take issue with Mr. O'Brien in his mention of class instruction in applied music. His discussion of the things that he would like to have in his background, his statement of the need for performance on instruments and the use of them in their relationships with his work, gives such a clear understanding of what is really needed that it seems unfortunate he had the impression that those can only be gotten through private instruction. I think this is not the meeting of the convention at which we should go into detail in this matter for there are other sections devoted to instrumental classes and piano classes and other phases of classroom instruction. But I think it might suffice to say that art and music, where we need to work through experience and through relationships with the rest of life, certainly can best be taught in class. If not, we had better find out more about our teaching of that work. I just leave that as an issue that should at least be mentioned since the matter has come up.

The second point I would like to comment on has to do with the entire offering that we have had. I will not speak at as great length as this might seem to warrant. It seems to me that there are three possible solutions to the series of problems with which we are confronted.

The first solution possibly is this: Why should not college instruction for those who are to teach music begin with such a meeting as we are having today? Now, this is a fine thing to have, but in the preparation of the teachers who have addressed us, it comes a little too late. They still will do something about their needs no doubt, but they would have liked perhaps to have thought this through first, perhaps to have been addressed by a group such as they represent now, and to have thought through their work with their staff. Perhaps the first meeting of a group of prospective music teachers should be an open forum of this type where they think through what they expect to get, what they will need from their college work.

The second suggestion is that much of our routine instruction could be handled in a way that would leave more time for the items which have been mentioned as being necessary. I felt, as I listened to these addresses, that we need so much—where are we going to get it? How can we find time?

Many of the points that were mentioned could be handled by a new type of library—perhaps the place where we have materials filed, where some of the material we teach in lecture form could be mimeographed or otherwise prepared so that students might have access to it without going to the classroom, and so that the college professor might be free to spend his time on the special and individualized things that are needed. Perhaps that is one of the reasons why class instruction has seemed to some of us to be inadequate—because we have taken time for routine things that we could have put in card form elsewhere, and could have had individualized instruction in the group.

The third suggestion that seems to come to mind as a possible solution of this problem is the possibility of more integration in our work. Could we not have at least one course in every teacher training institution that might take

up such matters as music education in life and its many problems? Could not these business matters be faced squarely, and other small items that perhaps would not take very much time but which become very important in life—could they not be taken together, perhaps in a group, where the students would face a considerable number of their faculty and consider the work that they will have to do in relationship to their entire career as far as they can see it in advance?

MISS HOSMER: I think your points are well taken, Mr. Burrows. I wish somebody would answer him on the first point about the music in classes. Is somebody ready to speak to that point?

CHESTER CHANNON: I would like to have Mr. Burrows make the first point again.

MISS HOSMER: Mr. Burrows, will you make your first point more clear?

MR. BURROWS: I have hesitated to say more about that for I am afraid I am notorious as a believer in class instruction. I might say that in actual practice, class work can be good, it can be superior. The fact that we have had so much poor class instruction is not ample reason to say, therefore, we will take this highly social subject, this matter that is so important a part of life, and teach it in a studio with one person and one teacher. Perhaps we do not all know how to teach in classes, but I think there are a few that know how. I think that we have perhaps a dozen or more places where one could go and see excellent instruction in piano and violin and other instruments. There are several sections of the Conference yet to come in which those subjects will be taken up in detail—the one tomorrow morning, for instance, dealing with piano class work.

MISS HOSMER: Let's have further reactions.

SAMUEL SPURBECK: I grant Mr. Burrows' point, the fact that so much excellent class method is good, but I don't think, certainly as far as I am concerned, that the class method as yet can be superior to individual instruction. I think, therefore, that a compromise at the moment is necessary. I have every feeling that perhaps the class method will eventually be an excellent approach to this subject of instrumental work, but as yet I don't think it has attained that point, and we can teach our instruments individually but bring them together and socialize our program in that way.

MABEL E. BRAY: I am not speaking particularly about class or individual teaching except to say that I think the class method is very fine for the children, and I think it is very fine also for our prospective teachers, but I do not think the class method is sufficient for training teachers. I think the teacher must be trained not only by class methods but by very careful individual instruction. I think that should be carried on throughout the entire teacher training course, and I do not think teachers should be admitted to the teacher training course unless they are prepared sufficiently in the music that they are going to take up. I don't think that everybody should train to be an instrumental supervisor.

There is another point I wish to emphasize. It is absolutely impossible in four years to train these young people to do everything that, as we know, long experience only can teach us to do. But we are very seriously considering (I am from the Trenton State Teachers College) a six-year course, one year of which will be an "internship" in which our student will go to a system as an interne and will be able to use what he has learned to do actually in many situations. We give as much practice teaching as any other institution, I think, in the United States, but we do not think it is sufficient, and we

are trying to work up a course by which the student will have five years in college and a year of "internship." We also have a demonstration school up through the eight grades in which the students teach or observe an hour every day.

I do not think it possible for us to meet every situation in a four-year course. I think these young people have presented their problems beautifully, and that we all can learn a great deal even for our four-year courses.

MRS. BESSE SMITH: I was interested in the first speaker's proposition about the lack of English training. That is one thing I found we need to give special attention to, in watching over the students I have trained, and I always ask them to write letters to me and ask me questions. I have found that the most musical of them, the best prepared musically, often had difficulties because they didn't know enough English.

I can give you a case of a junior high school where I took a number of students to teach, and when they first began to teach, the principal of the small junior high school was watching them, and he said about a certain student teacher, "She is the best student teacher you have." I knew this particular student teacher was in the lowest third in musical knowledge and in the lowest fourth in general culture, yet he said she was the best. Why? Because she had a nice, calm manner and knew how to say in a few words exactly what she meant. She did not have to hesitate and grope for words before the students learned what she wanted them to do. That was a gift, I will say. We have to cultivate that gift. How can we cultivate it?

I would like to tell you some of the things we do. We have a class we call "Materials and Methods." I do not like "Methods," for I do not believe in telling students to do as I do; I want them to know why people do as they do, and then let them form their own methods. In this class I hand out a series of books. For instance, we are dealing with junior high school teaching. I hand out all the books we are going to use for the junior high school—one for each student—and each in turn gives an analysis of that book. They tell what the book is good for and what the songs are about, the text of the songs, the format of the book, and also they sing some of the songs for us. Thus everybody in the class has to examine the books. After the students are through with their part, I have my say. I think one of our faults as teachers is that we talk too much. So I make the students talk, and then I add what is necessary.

Another thing I have done with advanced classes—a thing that helps the students to come to this Conference—is talk about the Conference and report it. Then I take the Yearbook and assign different articles in the Yearbook, saying "On a certain date you are to report on that meeting. You read this article and tell us what you have read." After they have all done it once, then I say, "The next time you make a report of that speech you are going to tell it as though you were talking over the radio. You cannot hesitate at all. It must be a perfect speech. It must be just as brief as possible, but bring out at least one telling point in the speech." Thus they get practice in English and in public speaking, which at least will help them to talk more fluently to groups.

ARTHUR RICH: I feel that we all appreciate what these young people had to say, and yet I feel that as teacher trainers, and many of us are, there is another side which must be faced, and that is this: We have four years in which to take any sort of material which comes to our hands and make an expert, or a virtuoso teacher, if you call it that; and not only do we have a



scant four years, but we have to meet the state certification requirement, the bachelor of arts or science requirements, and what not. I feel that although many of the matters which these people have spoken of are vital, and we all try to give this material where we can and as we can, yet most of the things which have been spoken of this afternoon must be given in an individual way, in after-class discussions and things of that type. I feel where we have to meet the requirements of the English department and the language department and the science department and the health department and all the others, and where the music work has to be fitted in somehow, we cannot do everything in four years. I believe if we had more time, perhaps another year or another summer school even, we could give more work of the type which these people say they need and which we know most of our students need when we are through with them.

HULDAH J. KENLEY: As I listened to these young teachers, I thought of my long experience in teacher training, and the fact that just recently I had the opportunity to look over the graduates over a period of some twenty years to try to find out why these graduates of ours who had had the best success had succeeded, and why those who had represented us less well had not done better. I found that the people who had been *good musicians* in the beginning—particularly string players or singers—who had taught enough years to prove themselves, have given an extremely good account of themselves as inspiring musicians and strong teachers.

In addition, I found that in spite of the fact that admission into a good music department ought to be evidence that the student has a capacity for developing good music teaching, it doesn't always so prove. Now and then we get a very good, promising student who never fulfills his promises. Now and then we get somebody from what we call "the sticks" who has not had good preparation, whom we accept because we feel that, having come from a place where his opportunities were limited, he has a chance coming to him and we ought to give it to him if we can—and we find in spite of the handicaps with which he has entered, his enthusiasm and interest are so great that he catches up with those who came with better preparation, and actually goes past them; sometimes he is the most astonishing success you can imagine.

The other thing I want to speak of is that the young lady who wants to know now how to deal with changing voices and wants to know how to teach creative songs, is asking for a large order. Nobody can teach her those two things. She has to learn them on the job. In this connection I would like to make an observation: That is just one of those phases through which we pass in our own development. Do you remember when you were a sophomore? Do you remember how you felt about a great many things? Don't you all remember that when a college sophomore is at that particular stage he can't be anything but a sophomore? That is true of you in certain stages of your teaching development which you have to work through.

MISS HOSMER: Our Chairman has hinted that we must stop. It is certain that everything cannot be said in this matter today, but we have had a definite challenge from these young people. The point, as I see it, is that our offerings can't be increased, they have to be reduced; but they must be readjusted so that there is economy in the presentation of the material, and that all may come about if we take the suggestion of one of these people:

Look to our entering material, do the best we can with them, and then follow them up in a program after they have left our institution.

CHAIRMAN LEEDER: I think we have enough material to go on with this and I feel we would like to do so. You know we learned it is bad psychology not to allow people to react when they want to, but I am afraid we will have to use bad psychology and take up another problem that is interesting to us. We often have graduate students who come to us and say, "What courses shall I take? I do not want to go to this institution because they demand too much of this, that, and the other, and give nothing at all in something else." What should the graduate course in music education include? Miss Alice Bivins is going to present this subject to us. [Miss Bivins here read her prepared paper and the meeting then adjourned.]

# WHAT SHOULD GRADUATE STUDY CONTRIBUTE TO THE EDUCATION OF THE MUSIC TEACHER?

ALICE E. BIVINS

*Assistant Professor Music Education, Teachers College, Columbia University*



WHEN I WAS ASKED to discuss this subject, I asked myself: What is education? What is education for?

There are many definitions of education. Of them there are two or three that I like particularly. Every teacher, I am sure, has his own, but may I give you the ones that have served as guides for me? Some years ago Dr. Thorndike defined education as "Making desirable changes." That always had hope in it for me because of its non-static conception. To feel that it is possible to grow, to change, to move on, brings courage that both as individuals and groups there is something better to grow to—provided of course, as his definition indicates, the changes made in ourselves and in others because of our influence, are desirable ones.

Another definition I like is one that Governor Aycock of North Carolina—not a school man—gave when he said to his legislators years ago, "Gentlemen, education is pulling out what God Almighty put in." That has significance for us, does it not? Yet there are many teachers and parents who still believe that they must pour in.

And the third is one that Dr. Thomas Briggs has set forth when he said that "education helps us to do better those things which we do anyway."

In each one of those definitions we are aware of an emphasis on change, growth, development. The first step, so it seems to me, in answering the question put by the topic assigned, is to have the realization that education is not static, "It is dynamic and vital in that it deals with the most vital stuff in the world, human life and with relationships of human beings in a changing world, a fast changing world," says Dr. Mursell. Such a challenge! Surely we need music teachers who can see life as a whole, life as richer, fuller living with music a part of the whole!

But that I might not speak only of what I think, I put to many students who are pursuing graduate work this question: "What do you want this study at the graduate level to do for you?" Here are some sample replies: "I want to enlarge my vision." "Things change so fast, I want to bring myself up to date." "I want to know more about music." "I want the opportunity to improve my performance." "I have been teaching just one type of thing—I felt I needed to know more of the whole field." "I needed to see music in its larger relationships so want to know more of other fields." "I needed a master's degree to keep my position." Analyzing these statements taken at random from answers to the question, you are aware of a feeling on the part of all for *more* of something.

Then I decided I had better look back a little, and so I asked Miss Edna McEachern if I might again have for study her dissertation (not yet published) which is, as some of you know who participated in it by helping her collect her data, "A Survey and Evaluation of School Music Teachers in the United States." I should like to quote from Miss McEachern's study. She says: "The chief function of the undergraduate school music curriculum should be to provide broad musical background upon which future specialization may be based. While individual abilities should be developed from the start, specialization should not be made at the sacrifice of basic musical training necessary for all school music teachers regardless of special interests. Granting talent, the degree of specialization possible is determined by musical back-

ground. In this respect, specialization may be likened to building a skyscraper—the broader and deeper the foundation the greater the super-structure possible. So too, in educating school music teachers, the broader the musical background the finer the ultimate product. Furthermore, specialization based upon limited background is fraught with danger because it lacks perspective. The specialist who knows only his field knows not even that. True specialization is based upon knowledge and appreciation of every factor which contributes to excellence in a limited field, and to this end will draw from related fields. For these reasons the undergraduate school music curriculum should proceed along broad lines of musicianship."

The undergraduate curriculum should be really concerned with educating school music *teachers*, not music supervisors. Music supervision presupposes a background of teaching.

In her data on training elements given inadequate treatment, Miss McEachern had specific indication from those in the field of the felt weaknesses in their training. There were some forty-one items indicated; I am choosing just two or three as examples: "44% voted that the training in music criticism was inadequate; 40% felt lack in contemporary music; 33% inadequate training in keyboard harmony; 25% inadequate training in psychology of music learning; 20% inadequate training in playing accompaniments; 37% inadequate in improvising accompaniments." There are many more interesting items indicated but these inadequacies stated by teachers in the field who have been graduated with a bachelor's degree from recognized institutions point to felt weaknesses, which need remedying. I am sure we shall want to study Miss McEachern's report of her survey when it is published. There is much to indicate strengths and weaknesses in the undergraduate work of music teachers.

It is those very strengths and weaknesses that point for us what graduate study may do. Graduate study has, I believe, two main functions; first, that of interpreting to the student his undergraduate work in the light of experience; and secondly, that of extending what he has already begun and expanding his education through new experiences in new fields of culture.

In analyzing this graduate study, I think again of Dr. Briggs' definition of education: "To do better that which we do anyway." In the undergraduate work the student has been concerned with trying to get a music background, to build some skill in performance, to know how and when to use them, and to develop some teaching techniques so that objectives in music education may be realized. Four years are not many in which to bring to fulfillment anything like the necessary background for a music teacher today.

When music in the schools was a one-activity subject and the concern was subject matter, and that isolated and unrelated to the other subject matter poured into children, what was to be used could be learned in little time. We had our training periods of three weeks, then six weeks in summer session, lengthened to one year, two years, until now for state certification there is a growing tendency to require a minimum of four years in many of the states. Why this lengthened period of training? Because we are realizing that music is a means of utilizing and developing the emotions; that the emotions are a most important part of the whole human being. We know that music is an important part of the whole educative process. We cannot have a whole human being unless all parts are recognized. And we cannot give a rich musical experience with only one activity when we know that there are three approaches to the experience; performing, listening and creating. That means we must have teachers capable to guide through those three avenues. To do

it, they themselves must have experienced music through those avenues, they must have felt the joy that comes from contact with beauty if they are to enthusiastically carry pupils through these experiences, with the result that the pupils in turn will desire more of that beauty and find a place for it in their lives.

Music education is a larger concept than "public school music." It is an indication of a larger function, and it is getting ready for that larger function of music that I believe is bringing the necessity for further study.

This graduate study should carry on the interpretation and expansion along three main channels. First, it should develop further the general musicianship; secondly, it should enlarge and interpret the general education background; thirdly, it should expand and interpret the specific professional preparation.

Let us consider briefly these three branches in which growth and development, even rejuvenation, should come. You remember Miss McEachern found in the undergraduate level that almost one of every two teachers found the training in music criticism inadequate. Surely graduate study ought to allow students to do such work as will improve their musicianship. There should be ample opportunity to hear much music, to study it critically, to evaluate it as well as gain more knowledge about parts in which weaknesses are felt.

Graduate study should contribute further to the student's performing ability as a musician. In the undergraduate level there should be at least one instrument on which performance becomes proficient. Graduate study should add to this a greater degree of ease and confidence, of artistic performance and expansion of music literature used. With the radio accessible to nearly all people, the standard of performance set is generally higher than when the music teacher was the one who set that standard. She must now meet a standard set by others. She cannot afford to be unable to do that about which she talks. She must be a musician, not a "public school music teacher," upon whom aspersion may be cast because there is no singing or playing ability.

This increased musical performance ability must be paralleled by an ever increasing teaching ability. And so there must be opportunity for further analysis and study of teaching as a profession.

In the undergraduate work, the student should build a philosophy, learn to deal expertly with pupils as individual creatures, learn something of the nature and conditions of learning and to guide that learning. All too often, I fear, though, the learning to teach comes to them through giving them a methodology instead of principles, so that their teaching becomes a performance of tricks instead of an application of knowledges in such a way that greater growth is coming not only to the pupils they are teaching but to the teachers. Surely teaching should bring self-growth. For that reason it seems to me there should be the opportunity for further study of those studies vital to teaching as an art as well as a science. There are new philosophies developing, new psychologies, new points of view in administration. The music teacher needs to be cognizant of these; to analyze, evaluate and relate them to herself and her teaching.

There is a growing realization that supervision should be done by those who have had experience in teaching. The supervisor is no longer the inspector but the person who is a *helping* teacher; the one who is improving the learning of pupils through the improvement of teaching. That means a much wider vision and a presumed experience in teaching. It would seem wise to think of undergraduate work as preparation for that teaching, to which in graduate work may be added such study as is necessary for a supervisor. It seems to

me necessary that the graduate student should find ample opportunity for that development.

That of necessity means more work in interpretation of the whole school problem, because supervision entails many human relationships, *e. g.*, with administrator, with teachers, with other supervisors, with students, with private music teachers, with parents, and with the community. It is no small task, and to meet it there must be preparation. As in other branches in which the fifth year is being added to the requirement for the position of a supervisor, so I think the demand for a fifth year for music supervisors will come. We must be able to stand shoulder to shoulder with others in the educational picture and our teacher training institutions must be able to adequately meet the problems.

Not only must there be opportunities for the graduate student to increase his musicianship and his teaching areas, but he must be able to enlarge his own cultural backgrounds. In the undergraduate work too often the desire to build skills has given an emphasis and specialization on a single phase, so that even within the music field there has been specialization within itself, without a broad enough background for interpretation of its place in a whole. That is even more true in relation to knowledges outside and beyond our own field. We have the music teacher who knows nothing else and so is hampered in interpreting music as a part of a whole life. Today it is even more important that there be wide background. One need only try to work on a curriculum program to find out how much more both in music and outside of music is necessary to the interpretation of a school program. One cannot be a music teacher, but a teacher of boys and girls, with music one tool by which the growth is to be brought about. There must be knowledge of art, of literature, of social studies, that music may be a part of an integrated whole. So the graduate student should have opportunity for enriched study of those broader culture backgrounds. There must be increased breadth of interests. There is no place for the one-time narrow music teacher. The graduate student has a right to expect opportunities for new and varied contacts.

In this discussion I have not pictured the ones coming for graduate work. There really are at least two kinds for whom we must provide. The problem today is a different one from that of even five years ago and very different from that of ten years ago. The graduate student used to be the one who, having finished an undergraduate degree, and having taught for a period of years, felt the need of more stimulation or perhaps the pressure of the demand for more study. Today we not only have such graduate students but a large number who have finished a baccalaureate degree and have been unable to get a position, who do not want to lose what is already gained, so continue their study. But regardless of the path along which they come, they are coming for more of that which they want and need. The one who has had experience may know more practically what must be strengthened and expanded; the one just from a baccalaureate degree has the insatiable desire for learning more of that in which he is particularly interested. Both must have opportunities to fulfill desires and both must have guidance in the light of the past, to get ready for the future.

I have not stressed particularly the study beyond the master's degree. But before closing I should like to say just a few words about the further study leading to the doctorate. I think of the master's degree as an interpretation, expansion, and extension of the undergraduate work, the gaining of which should be possible for any normal student, but the doctor's degree is

not necessarily for everyone. It demands a certain devotion to types of work to which all are not adapted and in which all are not interested nor is it necessary that they should be. However, the taking of a master's degree should not be like the closing of a book, never to be reread, but rather should it develop a realization that education is a growing thing, that graduate work is just a nourishing for further study. Must there be another goal? Then maybe we must give a second master's degree or some other recognition for that further study.

No matter what else has taken place, graduate work must leave the student with a knowledge of enriched life, so that for him education has become a fuller, richer, more satisfying living, with many paths for the future opened to him—because he is a broader, bigger, human being, who is using better an art in its rightful place in the whole.



## AN EXPERIMENT IN TEACHER TRAINING

[NOTE: This is the stenographer's transcription of a symposium discussion presented at the 1936 section meeting on Experimental Projects in Music Education by students of Crane Department of Music, State Normal School, Potsdam, New York. Other contributions provided by the Committee on Experimental Projects will be found in Section 6 of this volume.]

**CHAIRMAN MARION FLAGG:** That is the end of our printed program but I have an experiment to perform. I spent two days recently at a normal school watching the work there and the work of a group of students mentioned in a report previously presented. I asked some of these students to use ten minutes to tell us what they had done and what it will mean to the field of education. I am going to give them the opportunity to tell us now. I will introduce Maurice Baritaud of White Plains, N. Y., who will act as chairman of the discussion.

**MAURICE BARITAUD:** If you will pardon our informality, we will proceed in the manner in which we are most accustomed. Mary, will you start us off by telling us a bit of the beginning of our experiment.

**MARY WALSH:** One of the main themes of the Conference has been that in the future, high school curricula must be adjusted to the individual needs of the students. Teachers must be so educated that they can discover and "nurse" these needs. This has been one of the objects of our experimental program—the development of a flexible curriculum, the pattern of which we may apply in high school and in our own careers. When we entered school three years ago, we were chosen from a group of volunteers from our freshman class to submit ourselves to a liberal, flexible, program. Orientation into all branches of arts, philosophy and the development of a strong group unit, were the first outcomes. The first radical step taken by us was the abandonment of marks as such, substituting in their stead very complete rating sheets. We were rated according to subject matter, personality, and musicianship according to minimum essentials and to individual capacities.

**IRIS OBERITER:** Excuse me, Mary. May I say something here? At the end of our rating sheets, we have a page left for remarks. These remarks are personal criticisms. I work in the office placing teachers from our school, and I can see seniors coming in from our normal department who have had less opportunity to build up the ability to accept and benefit from personal criticism. They may leave their placement interview discouraged, or they may take a long period of time to heal habits formed and then begin to build anew, or they may do nothing about it but feel resentful. Don't you see how our criti-

cism from semester to semester, helps us build gradually and saves us a most disillusioning jolt just at the time when we should be starting out on our careers, filled with confidence?

MISS WALSH: Yes, Iris, that is most surely so. The next step is a combination of our courses in fields grouped as follows: (1) Human Relationships—covering psychology. (2) Professional—methods of teaching. (3) Techniques—harmony, and technical subjects. (4) Skill—instruments. The first three groups were divided into definite rotational periods of a week each. The subject matter of the courses was so planned that for a period of a week on each subject, we concentrated on that alone. However, we felt that skills should be continuous throughout the year. The plan worked so well that in comparison with the remainder of our class, we were rated as highly or more highly than they. We feel that this is a positive result of our program.

MR. BARITAUD: Bob, will you tell us your reactions to this plan?

ROBERT WIEDMAN: At first I was somewhat afraid of the consequences of this plan. I probably was just plain scared. I didn't feel that I could remain on the same level as the rest of our classmates who were attending classes regularly. I was under the impression that not attending classes and not coming in daily contact with our teachers in the classroom would certainly lower our scholastic standing. Fortunately this was not the case, but we did prove to ourselves that the stimulation of classroom contacts is necessary—perhaps indispensable.

Today, in listening to the speakers, I was interested in the conception of the term, *experimental*, which has been in such common use. I heard it defined as something scientific, describing a group destined to employ scientific research. Our group has been called an "experimental" group, but not called scientific—it is rather based on our own opinions.

I have my own personal idea of the value of what our group means. We all have, and whenever anyone asks us what the main benefits have been, each one of us has his own conception of the values according to his own light. I have three objectives which to me seem most important now:

First of all, we want to be better music teachers, of course, and as Dr. Hopkins says, we want to be equipped with a rich background of liberal arts, so that we can hold the interest of our pupils, and perhaps even inspire them occasionally. We also want to be better people. By that I mean better personalities. "Personality" may be a rather overdone and trite term, but I have read about it so much in educators' books that I feel justified in using it. Along this line of development, we have made use of "truth meetings." This is not a new idea, by any means, but in our group we feel it has helped us considerably. I think it is a technique which should be used more often.

For these truth meetings, we generally go for a hike and meet out in the open before a log fire—and there we light into each other. We all believe in one another and we receive this frank and sincere airing of our virtues and faults without malice or resentment. Just a moment [addressing the chairman] Maurice, please get up and walk across the platform. [Maurice does so.] When we were freshmen, Maurice was one of those with the worst postures in the class—I was another. However, our group concentrated on this fault and helped to make a great improvement in this important particular. But this is only one of many benefits of our truth meetings.

Another great value to me has been our development of cultural background. We have made a point to become deeply interested in the arts. We feel that we need more liberal arts in our teacher training institutions; I think



Miss Hosmer agrees with me; I am sure that the group feels this way—at any rate I can say that I believe we need more liberal arts in our course of study. Along this line we are now preparing a six-months stay in Europe as part of our course next year, provided the state department sanctions the plan.

One more great value which I feel comes from our experiment is our independence of thought and action, and self-reliance in discovering facts for ourselves. We like to feel that we are not always totally dependent upon teachers—we like to feel that, although Miss Hosmer is the inspiration and driving force behind our group, she is a guide to our destiny, but not our destiny. Miss Flagg, in her introductory remarks, used the term, "inquiring minds," and that expresses best of all the type of persons we want to be—people with "inquiring minds."

MARNA NEUBACH: I want to sum up what has been said. What has been accomplished within the group has come out because we have worked together for a common cause. Our interest in each other—our truth meetings—go much deeper than personal appearance. The benefits we derive are due to a group spirit that has grown up among us.

MR. BARITAUD: There is one more thing which I would like to say. As Bob has said, we have had much individual research, but there is another factor which is of great importance: The learning to do things as a group. This group technique is one which seems to be progressing throughout our political, economic and social life. Coöperation for mutual interests can be used in education as well as in any other phase of work.

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# MUSIC IN THE CULTURAL DEVELOPMENT OF THE COLLEGE STUDENT

JOHN W. BEATTIE

*Dean, School of Music, Northwestern University*



[NOTE: This is the stenotypist's transcript of the introductory address at the section meeting held in connection with the 1936 M. E. N. C. Convention under direction of the Committee on College and University Music, of which Mr. Beattie was Chairman.]

THE TOPIC under consideration this afternoon, "Music in the Cultural Development of the College Student," was chosen very deliberately because of the feeling on the part of a number of us who are in college and university work that the development of music in colleges has not kept pace with that in secondary and elementary schools. Perhaps that is due to a variety of reasons, but certainly one of them is that in an institution such as the one I represent, the emphasis has been entirely upon the professional training of musicians. We have devoted ourselves to the careful training of future performers and teachers of music and rather neglected the large majority of students who are interested in general cultural courses.

A second reason for neglect of music as a cultural subject has been the attitude of what might be called the academic "die hards"—the people who believe it is cultural to dissect a frog, but not to play a Beethoven sonata. We seem to be making some progress even with those gentlemen, and many of them are now coming to the realization that music is not a mere extra-curricular thing—something to provide nice occupation for leisure time—but an art that may be treated as a subject worthy of a place in the general cultural curriculum.

Third, our offerings in music for the general liberal arts student have been rather meager. I won't develop that. Again it goes back to the fact that we have been too greatly interested in professional training and offer very few courses for the general college student.

Fourth, and this is a very sad thing to have to state, we have provided very inadequate leadership in our colleges. Just think of the probable reaction of the child who graduates from such an organization as either of the two we heard this morning—the orchestra from Cleveland or the chorus from Rochester—and goes to college and finds nothing that in any way compares in excellence with what he has had in high school. He immediately loses his interest in music, discontinues participation in musical organizations, and what should be continued throughout his college course goes by the board. He develops an interest in journalism, dramatics, girls, or something else, and the very fine musical development that has been carried on through elementary and high school ceases.

The colleges are going to have to provide better leadership. It was because of a feeling on that point that in casting about for a musical group to perform this afternoon I sought one from a liberal arts institution rather than a music school.

Those of us who go back in our Conference history to the times when we used to have that splendid choir from Flint, Michigan, know of Jacob Evan-son's excellence as a director of choral music. I am very happy that Mr. Evan-son found it possible to bring a group of his singers here this afternoon. He will present his ideas of college courses and choral music, using his University Singers [Western Reserve University] for illustrative purposes.

# THE MUSICAL PREROGATIVES OF THE GENERAL COLLEGE STUDENT

GEORGE SHERMAN DICKINSON  
*Vassar College, Poughkeepsie, New York*



PUT LOOSELY, the general college student of music may be supposed to be one, who, by reason of choice or necessity, is more deeply concerned with other subjects than with music. Presumably such concern would be measured inversely by the smaller amount of music elected by him.

However true by and large this quantitative and negative gauge may be, there is besides a qualitative basis of high educational significance for defining the general music student: he is the student seeking primarily a *general education*, however little or much of music or any other subject he may choose to study.

If he is a major student in another field, the very fact that he elects music indicates either that he desires to broaden his horizon, or that his pursuit of the other field extends widely enough to require some music as a related part of it. If he is a major student in music the reverse associations will arise. In any case he seeks as rich a range of contacts as practicable and strives to orient his specialty within the larger boundaries of a general education. It is with this student and with his prerogatives that we are especially concerned.

Without presenting the grounds here, we may assume that the essential approach to music as a college subject for such a student is through a study of music itself as literature. The approach for the general student through a study of theory has prevailed here and there, especially in former times, but has on the whole failed to vindicate itself in actual college practice.

Following this assumption, and accepting the premise that our student is primarily interested in a general education, I should say that he may properly demand provision for his needs at three different levels, according to the amount of music which he as a general student may find himself ready to take.

At the first level he would expect to achieve his end through a single course, often called a course in "appreciation," which in one way or another presents the literature to him. To be sure, this is a great responsibility to place upon a single course in a single year, and it can be met without serious compromise only by the most economical use of time, skillful deployment of materials, and challenging enlistment of the student himself. But it must be met, for in the nature of the case the greater number of general students cannot spare the time to proceed beyond this first level.

The second level to which the student would attain, still wholly general in his musical aims, might be thought of as "advanced appreciation." Means must then be found to take him more deeply into the literature, and forward, not merely aside, and to do so without the aid of any specific theoretical knowledge on his part. It is my conviction that the general student is entitled to find specially devised studies ready for him at this level. The choice of materials is wide, once a manner of presentation to secure fruitful contact with the student is found. A particular species, such as opera; a certain period, as the contemporary; a single great composer, for example Bach; or a movement like the romantic, with its background and sequels, might be taken. Experience shows that a considerable number of students are interested in carrying on such further study, and equipped to achieve genuine advance in a high academic sense. But diminishing returns sooner or later intrude and additional progress in this direction becomes possible only with the aid of

various materials of music theory. It is nevertheless true that a certain sort of advance for the general student may be secured through a widening of territory to include closely allied non-musical subject matter. Fresh ground is thus reached and headway gained by entering the borderline terrain between two subjects. Promising values are to be found here, though the way is so far not well charted by experience.

Still holding to our distinction of the general student, we find at a third and higher level those who would pursue the study of music as the central vehicle of their general education. Call it education through music, or what you like, there exists a considerable body of students, not concerned with music in a highly special or professional sense, not necessarily more interested in music than at the same time in some other subject or subjects, who choose music as their major study, devote more time to it than to other studies, and seek through the channel of music—above all through the wide contacts which it brings with the materials of literary and artistic culture—to develop their powers of thought and feeling, and to deepen their experience in the world of ideas. At this third level also, the student is chiefly concerned with the view of music acquired through a study of its literature, even though theoretical work now becomes an essential part of his undertaking.

We must not disparage the less intensified, somewhat impartial attitude of this student toward his medium. One need not judge him superficial because he is thoroughly interested in and almost equally conversant with other subjects as well. Many a thorough student of a foreign literature, for example, has no intention whatever of becoming a scholar, critic, writer, or teacher in that medium. It serves him no less well in the development of his mind and personality. He is still truly the general student.

At whatever level of penetration we find the general student, he may rightly claim, as an authentic liberal arts type, the special access to music which his objective requires. Without attempting to characterize the various courses themselves, for which his proper development calls, we may now rather set forth a series of factors entailed in such courses, and in them find what I should call the prerogatives of the general college student of music.

The most elementary of these prerogatives of the general student is his claim to a reasonable number of courses suited to his requirements. Not many curricula offer work at the second level without the further prerequisite of music theory, and fewer still offer it in any fine degree of integration with earlier and later studies in music. The introductory "appreciation" course is too often deemed to discharge the obligation of the college to the non-technical student. Not only should some work be offered at the second level, but ideally there should be sufficient variety of choice to enable the student to select according to his inclination, especially according to the relations established with other studies.

Beyond this rudimentary expectation lies the more significant one that all the courses which the student may take, elementary or more advanced, shall be adapted to his special viewpoint as a college student, or more specifically as a general music student. This is too extensive and challenging a problem for more than the mere reference here.<sup>1</sup>

Not only may the general student presume that courses of a specially suitable type be available to him, but he is also justified in assuming that they shall lie on a sufficiently high aesthetic and critical plane to offer him the

<sup>1</sup> See the author's paper "The College Type of Music Student" in the *Volume of Proceedings of the M.T.N.A.*, 1934.

fullest stimulation. Fortunately, through contact with other literatures and sometimes through the actual instruction of courses in aesthetics and criticism, as well as through the ripening influence of college study as such, the general music student is disproportionately mature in these holds upon the subject. A steadily rising curve of competence on aesthetic and critical ground, against a very modest level of purely technical equipment, enables the general student to make unique progress in his study of the literature without theoretical training. Not until the end of a second year of study does a compensating rise in the curve of theoretical grasp become essential to further advance. It is the duty of college courses in music literature to make an asset of this earlier disparity.

Passing to the functions of the studies themselves, we may assert as a fourth prerogative of the general student his right to such a contact with music as will impart a living, penetrating, even transfiguring experience. Otherwise the student will find himself in the backwaters of detail about music instead of in the main current. Music can fend strongly for itself in this respect, but needs nevertheless a competent and sympathetic exponent in the teacher, especially amid the mildly technical complications of the student's first serious contact with the subject.

But the student may justly expect that the teacher's guidance shall extend beyond the presentation of the necessary elements of the subject and an inspiring interpretation of them. The teacher must further undertake to assist the student to found upon this basis a discriminating taste, a genuine connoisseurship, so thoroughly a part of his musical consciousness that it will grow in his changing contacts with the art long after he has left the tutelage of the instructor.

Such connoisseurship must rest upon a foundation of scholarly activity on the part of the student himself and must emanate from the scholarly leadership of the teacher. The student has as specific a right to presume this type of leadership on the part of his teachers of the arts as from those of science or philosophy. It goes without saying that he is not always satisfied, especially in the case of the so-called artist-teacher, valuable as certain contributions of this type of instruction may be.

The next prerogative which is the student's due can grow only in the soil of scholarship: it assumes a presentation of the literature from such a high vantage point, that, over and beyond the necessary detailed study, all the main generalizations offered shall possess an essential validity for the art of music as such. Too frequently a local situation is seen as a general one, or broad inferences are drawn from narrow evidence or the reverse. The music of the classic period has thus been called upon to bear the brunt of disclosing to the student what music—most good music, the student is led to infer—is like. Prejudices are established, doors closed, and other worlds of music are shut out. Only that catholicity of treatment evoked by the scholarly attitude, on the part of both student and teacher, can obviate a damaging kind of narrowness.

What the student may claim with respect to the subject itself applies as well to its environs. He is entitled to be shown the field of music in its relations to other phases of art, literature, and history. The same enlightened scholarship ensures this added breadth—a sort which the general student is already accustomed to find in the presentation of many of the other subjects which he studies.

From these qualities evolves a further one which the student may likewise rightly expect, namely, a cumulative exposition of the subject of music. Not only is such procedure from first to last the most economical of time, but it is the most revealing. It represents, in fact, nothing less than the principle of correlation, so often enjoined to draw together the outlying fringes of the field: but, it is a forward instead of a collateral projection of that principle. It is my belief that the perfected cumulative treatment of the literature, either in a single course or in a series of courses, must proceed from a general view of the subject matter to particular details and aspects within the general frame, after which a higher order of generalization becomes both possible and imperative.

Two further prerogatives of a practical nature present themselves. The student of music literature deserves to prove the pudding by a little eating. Some sort of participation in the making of music should therefore constitute a part of his experience. It may take the form of singing in a chorus, performing in an ensemble group, or, if he plays the piano, browsing for himself.

The other practical presumption, especially the prerogative of the general student, is that courses in music, however informative, inspiring, and scholarly they may be at the time, shall leave a palpable residue actually useful in the student's ensuing musical life. This residue may to be sure consist partly of factual material definitely applicable at the concert or opera. But the most productive and lasting increment is after all a less tangible one; it is the power to find one's way about intelligently and constructively among the concepts of the art. Here is a special and subtle pleasure to add to the pleasure of direct experience in the music itself. It is one that need not be denied the general student. It involves proceeding from contact with the musical substance to reflection about it, without loss of that contact.

The final prerogative of the general student, which should now be his certain heritage, is the opportunity for *individual* growth in and through the subject of music. No plan of study or highly ordered teaching process should deprive the student of this prerogative. If he is too unimaginative to seize it, the indication is merely that he has undertaken to study the subject at too high a level for his personal capacity. In this connection, it is unfailingly true that the good music student of the literature is the good general student.

We need now but ask the question, whether a majority of the college students of today enjoy many of these prerogatives in their study of music, to have a resounding answer in the negative. Music is not yet widely accepted in the college in these terms. The fault lies in part with presidents and deans and committees, who are sometimes innocently satisfied with, or even diligently in search of superficial, quick, cheap accomplishments. Financial obstacles may also be involved. More deeply still, the fault lies with college music educators themselves, insofar as they have failed to appraise adequately the character of the general student and the problem of giving him appropriate guidance.

Such an assertion as this of the prerogatives of this type of student, tentative and perhaps incomplete, at least gives us the issue to face.

# THE GENERAL MUSIC COURSE FOR COLLEGE STUDENTS

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THE TEACHER OF MUSIC in college has a special responsibility which is not shared by his colleagues in many other departments. The majority of his students have but one year to devote to the study of music. This means that the general music course, rather than as an introduction to further studies, must serve as a preparation for a lifetime of musical enjoyment and understanding. If the teacher makes the most of his opportunities, he will have the satisfaction of enriching permanently the lives of his students and contributing to that discriminating audience which is essential to the development of music in this country.

He has also a special privilege which distinguishes him from the teacher in high schools or conservatories. His students are of college level; that is, they represent a greater degree of maturity, some scholarly ability, and familiarity, if only in part, with the general cultural background. They have formed habits of serious study, and are presumably more earnest in wishing to profit by their educational opportunities. If this is a privilege, it is also a challenge. The general music course, in its attempts to widen the sphere of its influence, must not lower the intellectual level of college work. The stigma of the gut course or the football players' delight is a constant threat to the amiable professor who, by making it easy and entertaining, seeks to "sell" music to as many students as possible. The time has not yet arrived when music is necessarily accepted as a respectable companion to the curriculum by all other departments. I remember a faculty meeting when a brilliant student who was a music major was being considered for an inclusive fellowship. A professor of science, endorsing the application, remarked: "Why she is a fine student. I had no idea she was a music major."

If the scholarly background of the college student is reasonably uniform, his musical equipment is decidedly the opposite. Environment and experience are most important in facilitating the understanding of music. The college class in introductory music usually consists of three groups. The first, a small one, is made up of those lucky individuals who come from homes where good music is a part of everyday life. They are familiar with a number of works and they have unconsciously learned how to listen to music. The college music course may be useful in extending their knowledge of musical styles, but for them such a course is more of a luxury than a necessity. The second group, a larger one, consists of those students who have studied instruments privately or have played in school orchestras or bands. This group varies enormously in musical sophistication. Such students generally know something of the terminology of the art and often can read at sight, but their taste may be far from reliable. For instance, a student last fall who claimed to have studied piano for fifteen years before entering college, selected a popular street march as her favorite composition. Surprisingly few of these students have a knowledge of or interest in any music beyond the "pieces" they have learned how to play. The third and largest group has been limited in experience to a passive reception of what comes over the radio or what is encountered in the theater or dance hall. Victor Herbert is usually their favorite composer. They are for the most part attracted to music and respect

it, but are unfamiliar with practically all the great musical literature and have no idea how to approach it.

As the music in public and private schools continues to improve, the second group will naturally grow larger and will progress in musical quality, but the group which depends upon music in the home seems destined to grow more slowly. The radio has undoubtedly helped, but the best chance for development will come when our boys and girls who learn to love music in the high school grow up and found musical homes of their own.

With one year to do it in, with an oddly assorted group of students to address, how can the general music course, operated at a mature intellectual level, best serve the interests of the college student? The study of music is concerned with the three steps which are necessary for the communication of the impulse felt by the composer to the mind of the listener. These are composition, performance, and intelligent listening or apperception. Obviously in a course directed to the layman, the study will be confined to the last step. Music apperception, which was formerly a mere by-product of performance and composition, has in recent years come to be regarded as an important end in itself. Unfortunately for the seriousness of such a study, it is often labelled "the appreciation of music." This term is vague and carries with it a connotation of dilettantism. I remember Dean Woodbridge snorting: "The appreciation of music! We don't teach the appreciation of chemistry; we teach chemistry."

If the aim of the general music course were confined to entertaining propaganda to make students like music, or the retailing of historical minutiae or anecdotes about great composers, its inclusion in the academic curriculum might well be challenged. The serious study of the apperception of music, however, is the actual study of music, not merely the appreciation of music. It has for its two objectives the understanding of the musical language and the broadening of the musical experience.

In order to understand the relationship of these two objectives let us consider what happens when a piece of music is heard for the first time. It proceeds detail by detail to the consciousness until the end is reached. If the composition is to be understood as a whole, these details must penetrate the consciousness, their relationship and contrast must be felt, and they must be remembered from one section of the work to another. This is an extremely difficult process for the mind. Naturally it will be more or less difficult according to the length of the piece, the familiarity of its idiom and the musical sophistication of the listener. Even the most highly trained musicians would hesitate to claim that they understand an unfamiliar composition or even hear it all at a single performance. Only as repetition assists the apperceptive faculties may the composition be said to be understood. In the general practice of music, therefore, repeated experience must precede understanding.

I have already suggested that the student, brought up in a musical home, who is familiar with a great deal of fine music will have an advantage in the understanding of music. His listening powers will have been developed instinctively as a result of this experience. Should our aim in the general college course be to provide experience in sufficient volume so that the student with little or no background may be brought to the same level? Desirable as such a procedure might be, the time it would require would never be available in the bachelor of arts program. At least half an hour a day would be needed to study thoroughly even a modest list of compositions. Ideally no more than one composition a week should be undertaken, and the student should hear



each composition repeated every day for a week. So far as I know, this method of developing the apperception of music has never been attempted, but it is conceivable that if the course were carefully graded, much profit might result to the student. Without repetition, however, it is certain that the experience of hearing a series of unfamiliar compositions will not benefit the musical understanding.

Nevertheless, many general courses in music, whether labeled "the appreciation of music" or not, attempt to address the understanding by the single hearing of a number of masterpieces. If historical sequence is followed, this means that the student, who has presumably only cultivated a taste for the current popular music, is asked to understand at a single hearing works which are as remote from his previous experience as plain chant examples, or motets and madrigals from the masters of the Netherland school. Nothing that the teacher can say will help much either. Suppose he is able to stimulate the imagination by a discussion of the social and religious background of the early Catholic Church music or by a comparison with familiar literature and painting of the period, how can he explain the musical language to students who have no idea what melody and rhythm are even in familiar music? The music itself will not penetrate the consciousness of the student and therefore will neither be understood nor even experienced. After such study the student will remember, and then usually only until examination time, what the teacher has said about it.

Educationally superficial as this method is, it is better than the type of course where compositions are not even played once in their entirety, but portions are selected to demonstrate some point of history or analysis which the teacher wishes to make. This last method is the worst because it is not only superficial, but pretentious. Since the student is not permitted to hear the work even once in its entirety, and hence can have no idea of his own about it, intelligent or otherwise, the teacher is not addressing his musical understanding at all but is merely relating his own experience second-hand. What he says may be of great value in the case of a familiar work, but without a concept of the composition previously established in the mind of the student, is a contribution to the memory—not the understanding of the student. Young people who have taken such courses are often very glib about Beethoven's musical personality or the structure of the fugue, but ask one of them to recognize the style of Beethoven by the sound of an unfamiliar piece, or a fugue by the pattern it makes on his consciousness, and he will be helpless. Discussion of musical features or even historical ones under such circumstances is as unprofitable as it would be to analyze and explain a painting which the student could not see. Such procedure may be enjoyable, but it is not the serious study of music.

Since it is probable that in college teaching the time is not available to allow repeated experience in sufficient volume, the general music course must inevitably reverse the usual process and address the musical understanding directly. The only way this may be done is by stimulating the hearing powers of the student, basing the work upon the music with which he is familiar, however slight the acquaintance may be. The average person of limited experience has rarely stopped to give any thought to the means through which his musical enjoyment is made possible. He may have some appreciation of the difference between good and bad performance, but of music itself he has usually only the vaguest notions, even though he may be very fond of it. It may never have occurred to him that in listening to a piece of music a

certain amount of concentrated attention will increase his pleasure. In fact, aside from language which is mastered at an early age, we do not teach our youth ear-sensitivity in anything like the degree that we emphasize the eye. This is true even in the study of foreign languages where pronunciation and conversation are subordinate to reading and translation. Even the child who takes piano lessons is taught to use the fingers and the eyes, but the importance of the ear in the musical process is neglected. The first aim of the study of musical apperception, then, will be to demonstrate that music is a pattern of sound which reaches us through the ear, and that we can develop our ear-sensitivity by practice and by careful attention to the sounds about us. Students, whether or not they have encountered the idea in their studies of physics, are usually much interested in discovering that musical tones are not confined to musical instruments, but are heard in many sounds of nature or machinery. They usually have an interest in learning about how the instruments produce their tone, how this tone varies in color and how the potentialities and preferences of the instruments affect musical composition. Such discussions soon dismiss the common notion that music is principally to be felt, and only incidentally heard. The first thing, then, which we can do for the student is to teach him to use his ears.

The second short cut to the student's understanding relates to the content of music. Here we often encounter misconceptions which are the product of advice and instruction previously received. The layman usually believes that music is about something. In listening to a Chopin nocturne someone has told him that he should think of an episode relating to the composer's amatory adventures with George Sand, or that in a Beethoven scherzo he must think of dancing snowflakes. This he has been taught to believe is the meaning of the music. While he ponders over such matters, the actual musical content of the piece goes by unnoticed. When he has been shown that music is a language of tones which are interrelated so as to convey their special meaning which is a musical one, and that associations with emotions or extra-musical things are incidental to this true meaning, he realizes what he must listen for in a piece of music.

With an understanding of the conscious use of the ear and with an aroused curiosity as to what this musical language is, he is ready for the serious study of musical apperception. He may then be taught what a musical idea is, that tones are grouped in patterns according to laws of time, pitch, intensity and combination, and these he may readily learn to experience and understand. When he has sufficiently progressed that he can demonstrate an accurate hearing of a musical idea with some understanding of the elements which characterize it, he goes on to the study of organization and development.

About this time a question will probably arise in the student's mind as to the value for the layman of such concentrated study. As a matter of fact, he has been receiving elementary ear training of a sort not unsuitable to the beginning student of theory. The chief difference is that in his case musical notation is neither required, nor is it advisable to include, because everything in the study should tend towards the focusing of the ear. He may well question the value of such a technical approach to the beauties which he wants to enjoy. At this point the teacher may convince him that the musical details which he is learning to recognize are not important in themselves, but that concentrated attention to careful hearing has already increased his enjoyment of music. This usually proves to be the case, and the student is willing to admit it, but the teacher should be sure that the student is hearing some

music outside the classroom, and that he is given opportunity to try out his new powers.

In presenting such a course to the college student, there are two main dangers. The first is that, because it must of necessity include much technical material, it will be dull, and will lessen rather than increase the student's love of music. The teacher should try to relate his material in so far as possible to music that the student knows and likes. Folk songs and even popular dance tunes may be used to demonstrate a point. Before any matter is investigated the curiosity of the student should be aroused by relating the problem to an actual musical experience that he has had. When his interest is aroused, the point may be demonstrated in a composition with which he is unfamiliar, but which may be of finer quality. The second danger is that in a large lecture course there will not be the direct contact with each student which is necessary to his progress. In some colleges, lectures in the general course are supplemented by drill hours in small groups where individual problems may be explained. Even in these it is advisable to take care that the student with the greater aptitude does not conceal the one who is having difficulty. So often the bright students answer the questions readily and the instructor forgets that the ones who remain silent are the very ones who need attention. It is helpful to divide the sections so that they represent fairly uniform groups of aptitude and previous experience, if this is possible. In any event, it is extremely important to the success of such a course that each step taken is actually experienced and not taken on faith.

After the student has experienced the development and organization of musical material, he should be shown that the language of music varies from epoch to epoch and undergoes change at the hands of various great composers, resulting in differing forms and styles. This is the most difficult part of the course to plan, because time is so limited, and even with his increased hearing powers, the student should be allowed to hear each composition studied several times. Fortunately, the phonograph recording makes it possible to precede a lecture on a composition by an assignment of it in advance, so that the student may play it over several times before the class analysis. This is the ideal method, but difficult with a limited equipment and a large registration.

In deciding the material for inclusion in this part of the course, there are two considerations. The first is the principle that it is better to cover less ground than to attempt to be inclusive and do nothing thoroughly. Fundamentally an approach to music listening is being taught, and properly instructed in a method of study, the student will be enabled to go on by himself when the course has been completed. The other consideration should be to stimulate, so far as possible, new experiences and suggest new horizons in music. Our concert halls are filled with the music of the period from Beethoven to Debussy, and our first obligation to our students should be to equip them to listen intelligently to this. We should never neglect the opportunity, however, of arousing the curiosity of the student towards the music of today and of those great periods which lie before the nineteenth century. The association of music which the student has learned to understand with parallel developments in the humanities should also be attempted so far as possible in the limited time available. Many college students with an awakened sense of musical enjoyment will wish to follow the general music course with a study of the history of music.

Such a course as the one outlined above deals with the apperception of music. Dependent upon only the limited background of experience which it has been shown the average student possesses, it nevertheless makes a significant contribution to the understanding of music, and as such is the serious study of music—not superficial; not evading, as does the appreciation course, music itself. It is intellectual work of college level, and is suitable for both the layman and the intending music specialist. For the latter it provides a technique of listening which will greatly facilitate later studies of theory, analysis, and history, not to mention performance and composition. For the layman it gives intelligent contact with music, not as a bystander, but as an actual participant in the musical process. What he learns from such a course is not a series of facts to be remembered with increasing haziness as the years go by; it is a sound technique of listening. His skill in the process will naturally be determined by his aptitude and application—and it must be admitted that exact hearing is achieved by only a few. But regardless of how much or how little he accomplishes, he will have learned a method of approach to music which will enable him to develop himself culturally and spiritually by a more immediate contact with the art.



## WHAT SHOULD OUR CHORAL STUDENTS LEARN?

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I SHALL TRY to make as definite an answer as I can to the question, "What should our choral students learn." I hope the necessity for brevity will not cause the impression of dogmatism or bigotry.

In general, the present status of choral education impresses me as follows:

(1) Our choral students are learning "pieces" at the undue expense of the learning of "fundamentals."

(2) The literature used is generally too limited in character-range, if not in quality.

(3) Public appearance, desirable as it is, is being allowed to dwarf the actual range of experience choral students should receive.

What can we or should we do about it? In a single statement, I believe our choral students should learn "fundamentals" as well as "pieces." It seems to me these fundamentals can be reduced to four all-inclusive phases. First of all, I believe the choral student in any choral class should definitely improve his ability to read the language of music. Musical illiteracy is as indefensible in anything but a beginning choral class as in any advanced foreign language class, providing the music teacher has equivalent conditions. There has been much sentiment about stifling interest of students by asking them to learn how to read. The only answer I have time to make to that is that I find students interested in learning how to read; that it does not stifle interest; and that by emphasizing sight reading we cover twice as much music in a year as without such study—with ever-increasing pleasure.

Secondly, I believe that the choral student should learn definitely and tangibly to develop his vocal instrument and improve his technique. These are different phases of the same thing and can be treated here together. But in my work I separate them in order to emphasize the fact that it is in the sheer production of tone that most vocalists fail, from the great opera stars

down to the beginner. No matter what instrument—violin, voice, French horn or whatever you may choose—the tone must be free and flowing, resonant, of controlled intensity, rhythm and pitch. These are some of the tonal fundamentals which the good instrumentalists rarely forget, but, alas, even our best vocalists rarely remember all of them. To try to sing without these fundamentals is like a tailor trying to make a fine suit from shoddy. Schubert may give the singer a divine pattern, but the resultant re-creation must be unsatisfactory unless the tonal material out of which it is made is satisfactory. Here again there is a lot of sentimental talk about stifling a student's artistic sensibilities by asking him to really master his tone and technique. I do not find this to be true. Every instrumentalist masters his tone and technique as a matter of course. We will not have good choral singing until we expect the same thing of the singers and help them achieve it.

In the third place, I believe the choral student should definitely and tangibly improve his understanding and mastery of the choral styles. There are many lesser styles but we will merely mention the broad styles of:

*Byzantine and Early Christian.*—From the beginning of the Christian era to about the year 1000. Age of plain chant.

*Gothic and Renaissance.*—1000 to 1625. Age of modal polyphony.

*Classic (Baroque and Rococo).*—1625-1800.

*Romantic.*—1800-1900.

*Modern.*—1900 to present.

*Folk Song.*—All ages.

Just as we expect the instrumentalist to play Mozart differently from Tschaiikowsky, so should we expect the choralist to sing plain chant differently from the romantic style—not because he has been taught how to play or sing the particular pieces, but because he understands the differing styles.

Lastly comes the most important of all, namely, the music itself. This is the beginning and the end of choral study and the heart of all that is between these ends. I believe that our music should consist of the representative masterpieces of the six styles quoted above, and of the lesser styles under each. Audience appeal is a valid consideration but can rightfully be applied only after the music chosen passes the test of giving the greatest possible value to the choral student himself. In this phase there is a popular but falacious and detrimental notion that good music must be necessarily solemn and rather dull. To this I have time to only say that I believe *St. Louis Blues*, *What Shall we do with a Drunken Sailor*, and even *Frankie and Johnnie* are all good music. So are the masses of Beethoven, Bach and Palestrina. These classes of music are as different as night and day, but each is good in its own way.

In brief then, the answer I would make to the question, "What should our choral students learn" is as follows:

- (1) *A constantly greater mastery of reading of the language of music.*
- (2) *A constantly greater mastery of voice and its technique.*
- (3) *A constantly greater mastery of style.*
- (4) *A constantly greater mastery and understanding of a constantly greater quantity of truly good and representative music.*

May I emphasize that I realize that the above consists of only bald generalities. The limited scope of this discussion permits of nothing else. No statement can be made as to *how* these fundamentals are to be learned, nor can we touch upon the order and the proportion in which they should be considered,

or the rate at which they should be learned. If I have made it plain that I feel we should be teaching *fundamentals* as well as *pieces*, then I have made the essential point I wished to make. However, there may be concrete suggestions in quotations from bulletins which describe the manner in which the above four fundamentals of good choral technique are applied to a graduated choral program of four levels, actually in operation.

#### A GRADUATED CHORAL PROGRAM

"Not one-tenth of the greatest music is known to anyone except a few antiquarians" is the challenging outburst of the music historian, Cecil Gray, as recently as 1928.

A knowledge and understanding of the greatest music of all ages is indubitably the foundation of a real musical culture. This is taken as a major premise for the choral program at Western Reserve University, which aims to make such music known, understood and cherished, and a part of the daily life of large numbers of students.

The present choral program was organized in the fall of 1932. While preserving the desirable features of the older type of extra-curricular choral groups, it was made a more definitely cultural study, graded on four levels, with academic credit available for each. It was designed to give opportunity to learn in four years all the essentials of a well equipped choralist, comparable in many ways to the opportunity to learn the various foreign languages, and their literatures.

A detailed description of these courses is as follows:

*Music 131, 132.—The Opera and Oratorio Chorus.* This is the freshman-sophomore level. For public performances of oratorios all choral groups of the University are united. Particular stress is laid on reading and vocal development and technique. Prerequisites: Ability to carry a tune, and evidence of aptitude. Credit: One semester hour.

*Music 233, 234.—The Men's and Women's Glee Clubs.* These groups constitute the second or sophomore-junior level. Particular emphasis is placed on style, and sufficient emphasis is continued on vocal technique to achieve a sense of the various styles. Prerequisites: A free voice of reasonable quality and flexibility, good intonation, and ability to read one of the lower three parts of a Bach chorale. Credit: One semester hour.

*Music 335, 336.—The University Choir.* This group of mixed voices is the third level and is designed to consist mainly of juniors, seniors and graduate students. The prerequisites: Ability to read some of the moderately difficult chromatic and modern literature, and ability to sing in style music of the six classifications studied in the glee clubs. This course calls for extra-vocal studies, such as historical studies, attendance at specified concerts, reports, thesis work, etc. Credit: Three semester hours.

In addition to these three levels, each of which carries credit, there is the *University Singers*, which is a small vocal ensemble (six to ten members), mixed voices, designed to sing choral music which compares to the string quartet in the instrumental field. Credit for this course is available by special arrangement.

The music sung by these choral groups is chosen in cycles of four years to equal the span of a complete student generation. In the last four years the groups have studied approximately 500 choral works by nearly 150 composers. This repertoire consists of the representative masterpieces of the choral styles of plain chant, folk song, modal polyphony, classicism, romanticism, and modernism.



PART I—PAPERS, ADDRESSES, DISCUSSIONS

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SECTION 3

ELEMENTARY MUSIC—GENERAL

PRESENT-DAY TRENDS

ROTE SINGING, MUSIC READING

MUSIC IN THE KINDERGARTEN

EURYTHMICS

CREATIVE MUSIC

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COURSE OF STUDY IN MUSIC  
FOR GRADES 1, 2 AND 3

A PRELIMINARY REPORT OF THE MUSIC EDUCATION  
RESEARCH COUNCIL

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# PRESENT DAY TRENDS IN MUSIC EDUCATION IN THE ELEMENTARY SCHOOLS

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ALL THE FORCES of education combine to the end of discovering what is best for the child to help him immediately to live a joyous, wholesome daily life, and also carry with him as part of his life pattern to give him courage and inspiration through his later years. Modern educators agree on the enormous potentialities of music education. It remains for music teachers to outline suggestions that will enable the schools to fulfil these expectations. Mursell in his *Human Values in Music Education*<sup>1</sup> gives great encouragement to those whose lives are devoted to music as a means of contributing cultural and humanitarian values to everyday living. He tells us that music is in itself a stimulating activity, and the desire to sing, used as a means of expression, of emotional release, accompanied by intelligent interpretation and the construction of the required backgrounds, provides a progressive center of learning. The educator must assume responsibility for selecting the most significant types of experience and must render them available to the child. These experiences should be (a) active rather than passive, (b) many-sided, (c) culturally significant. They must be organized to fit lives of toil, hours of leisure, and to stimulate the talented. "We grow musically by listening to music, by performing music, or by creating music."<sup>2</sup>

From a very valuable survey by Miss Lorle Krull, Assistant Supervisor of Music, Indianapolis, Indiana, made for the benefit of the Committee on General Elementary Music, we have secured quite a widespread view of what are the present day trends in music. Let us briefly summarize them.

(1) *To give a rich song-singing experience that will satisfy the immediate need of the child's emotional release, and also carry over into community and home-group singing.* This program includes a thorough study of the child voice and a careful selection of material, both as to musical and literary content. There is available an extensive library of books on the child voice. There is a wide range of artistically worth while music, much of it quite simple and easy. However, let us not always evade the more difficult selections. If the music is suitable and has character and beauty the ultimate joy in its mastery and rendition will overcome any tendency to drudgery.

(2) *To give opportunity for many rhythmic experiences and increased rhythmic development.* Rhythmic experiences should not be limited to movements of the arms and feet but should engage the entire body. Motor freedom helps a child to become music-minded, and the freer the movements, the freer the muscular release and abandon to the spirit of the composition.

(3) *To continue listening lessons so that radio and concert programs can be selected with good taste and enjoyed more keenly.* Listening to music can be a delightful aid to a more intimate relationship with music that cannot be sung. For most children this phase of music should be much more limited than song-singing experiences, and should be accompanied by some active response, such as discussion, analysis, or rhythmic movements.

(4) *To promote creative work, not only in melody-writing and instrument-making, but also along interpretative lines.* John Dewey's doctrine of "Interest"<sup>3</sup> in the learning process still holds good, and it is recognized that motor activity usually aids in the amount of interest a child has, but this

activity must not end in itself, resolving into merely play; it must stimulate effort, lead to a continuity of effort and interest, and promote thoughtfulness.

It is from this viewpoint that creative work is considered. The success of Mrs. Satis Coleman at Lincoln School along these lines of interesting and developing activities is well known. We are grateful for the insight and inspiration she has given us. We cannot all carry on in the same fashion. Size of classes, lack of work material, and other physical conditions limit out scope of activities. But we can reconsider our classes from this perspective and gain incentives to some possible activities.

Melody-writing is no new story, but it is still a snare for the unwary. It can so easily become an exercise in notation rather than an expression of tonal ideas. Freedom of expression, no matter how poor in effect, tends to aid the child in realizing and understanding what music is.

Let us not overlook another type not so often considered. Children may use their own taste, judgment, discrimination, and imagination in the interpretation and rendition of their songs, in re-arranging rhythmic experiences into new forms, in scoring selections for the rhythm band. These activities are creative in effect, may be universal in the possibility of accomplishment, and are likely to be permanent in value.

(5) *To do less formal teaching, but to provide greater stimulation to pupil discoveries*, to motivate the investigation of problems and such sight-singing as is deemed advisable; to allow the pupils more freedom in selecting songs, in interpreting them, and in criticizing the performance.

(6) *To recognize individual differences*, giving opportunities for individual and small-group singing, selected choruses for talented performers, and recompensing activities for the less musically endowed.

(7) *To supplement the song-singing experiences with some degree of technical skill and mastery of the notation of music*. Again I quote Mr. Mursell: "Knowledge about music becomes educative in so far as it supports, expresses, and renders more significant actual musical experiences, and fosters valid musical attitudes." "The acquisition of a skill has no value unless along with it we also acquire a disposition to use it."

The musically trained mind must have an apprehension of tonal relationships. The easiest and simplest scheme is our movable "do" system—not always adequate, it is true, as regards the modern lack of tonality, but still effective for much song-singing. Some idea of the structure and pattern of beautiful songs also tends to increase the appreciation of music.

If we develop power to use the musical score, this power in turn gives greater pleasure in music, and increased power to express one's self creatively.

"A program which is all stimulation, all enthusiasm, all sentiment for beauty, but which involves no rigorous, ordered development, is profoundly defective."

(8) *To consider the opportunities for integration with art, literature, history or geography*. A study project in which music contributes to a complete integration of subject matter is greatly enhanced thereby. But music must not become the servant of other parts of the curriculum. It has a rich content of its own that must be preserved and presented for its true educative value.

(9) *To include the kindergarten in the field of the music supervisor*. The kindergarten presents greater opportunities for free expression and devel-

opment than any other one particular phase of school life. A supervisor in sympathy with the aims and ideals of the kindergarten can do much to help the child retain the values gained, supplementing them with continued progressive activities throughout the later years.

(10) *To provide highly-trained teachers and supervisors* who have a readiness to acquaint themselves with general educational progress and to experiment with new methods and new ideas, recording results and evaluating such experiments in the light of the child's development.

As to teaching methods, Kilpatrick says: "The broader outlook on method asks how a teacher shall so manage the total situation confronting the child as to call out the most and best of his inner resources and how then to guide the ensuing experience so that the aggregate learning results of knowledge, attitudes, habits, and skills shall be best."<sup>7</sup>

"Good teaching," says John Dewey, "appeals to established powers while it includes such new material as will demand their redirection to a new end, this redirection requiring thought-intelligent effort."<sup>8</sup>

Let us, as music teachers, seek through the whole field of educational research for better ways of bringing to the child the best in music and of developing in him the means of expressing himself through music.

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<sup>1</sup> Mursell, James L.: *Human Values in Music Education*, pp. 31, 32 (Silver, Burdett and Company).

<sup>2</sup> *Ibid.*, p. 93.

<sup>3</sup> Dewey, John: *Interest and Effort in Education* (Houghton, Mifflin Company).

<sup>4</sup> Mursell, James L.: *Human Values in Music Education*, p. 28.

<sup>5</sup> *Ibid.*, pp. 28, 29.

<sup>6</sup> *Ibid.*, p. 119.

<sup>7</sup> Kilpatrick, William Heard: *Foundations of Method*, Preface p. VII (The MacMillan Co.).

<sup>8</sup> Dewey, John: *Interest and Effort in Education*, p. 58.

# THE FUNCTION OF ROTE SINGING AND MUSIC READING IN THE ELEMENTARY SCHOOLS

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THE DICTIONARY gives four definitions for the word "function," no one of which applies here. "Function" appears three times in the index of the 1935 Yearbook, along with other highfalutin titles, including such words as "evaluation, re-evaluation, trends, integration, fusion, creative, carry-over, musical, social and educational values, challenge, tendencies, experimental, achievements, psychological ratings," etc.

Further index exploration, this time in the Yearbook of 1913, twenty-three years ago, reveals simpler titles: "Educational principles in music teaching," "Responsibility of normal schools for the musical equipment of grade teachers," "Music in the normal school," "What should be taught in normal school." The normal schools seem to have been "taking a beating" from the great old music educators of that day. They were then called music supervisors—and loved it. It was here in the 1913 Yearbook that a title was found.

While referring to that 1913 Conference held in Rochester (my first), may I digress a moment and give the young supervisors—excuse me, music educators—a moment of looking backward, a moment of comparison. The Yearbook of 1913 contained 92 pages, that of 1935, 544 pages. The 1913 Yearbook recorded 152 members; 1935 listed over 5,000 members. This certainly shows that in twenty-three years music in the elementary schools has "functioned" considerably.

Oh, yes, the title! This paper will be called *Brass Tacks* because that is what *They* were getting down to in that 1913 Conference. And, because *They* "got down to brass tacks" we are able to make *Their* dreams come true. They had vision. By "*They*" I mean the speakers that were on that 1913 program. It was only the sixth meeting. Mrs. Clark, our beloved first president, was on the program. Others were Frank Beach, Hollis Dann, Peter Dykema, Will Earhart, C. A. Fullerton, Thaddeus Giddings. These were the young blades in music education who were pioneering—blazing the trail, laying the foundations. Have we carried out their ideas? Are you young super-educators carrying on, traveling the road they pointed out?

To go back again. In that 1913 meeting Mr. Giddings stated: "The chief end in view is to make all the pupils as musical as possible in the time we have and within their natural limits." And to gain this *he* placed the emphasis on sight reading.

Mr. Earhart stated: "The chief end in view is to bring into the lives of all the people the quality of feeling out of which good music springs and which it therefore has the power to create." (Doesn't that sound just like him today?) And to gain this *he* placed the emphasis on tone-work and artistic rendition, "till the proper balance is secured." Mr. Earhart added, "There should be no special emphasis except on the feature that is below its proper proportion." Then Mr. Dann, vociferously: "The normal schools, the normal schools! We can't succeed unless the grade teacher is properly trained!" And then Mrs. Clark gave a talk on music appreciation.

Even then, in 1913, in the good old days, our leaders were advocating fusion of the two important features, rote singing and sight reading. It was the fashion then. Fashions in teaching change as rapidly as fashions in clothes. But like fashions in clothes, they inevitably swing back. Last week I was

startled to see a high school girl walk into one of my classes in a frock almost identical with one I wore at her age. Since then, we have passed from long skirts to almost no skirts, back to long ones; from large sleeves through the no-sleeve period, back to large ones. We have passed through music reading methods, from nothing but syllables, through the no-syllable period, back to more use of syllables.

Young educators, who of you is bold enough, brave enough, to keep your feet on the ground, to choose wise methods from the maze of "trends" experimental methods, re-evaluations, integration ideas, that are overwhelming us in the march of time? Like the feeding machine in Charlie Chaplin's "Modern Times," there is apt to be a kink in the new-fangled machinery. Charlie chose the good earth for his expressive feet. Thereon he found safety, and happiness. Dare you get down to brass tacks, teach each child individually, rote songs and sight reading—a fusion of these two? Only thus, may music in the elementary schools "function" properly and become foundational. We must agree that fundamentally, foundationally, the best way to appreciate music is to be able to participate intelligently.

And now, how can rote singing and sight reading be made to function in the elementary schools? It has been the speaker's privilege to teach for many years in a small system of schools, with freedom to experiment. It has been possible to "keep an eye" on teachers and pupils, to personally help each teacher, each pupil, over a long period of years. This has been a marvelous education. To be able to follow generation after generation of school children, to compute the percentage of those who became music lovers, through ability to participate, and carry on musically after school life. This has indeed been a rare privilege.

Here are some present day statistics: During the months of January and February we actually heard 400 children sing, each individually, in the first, second and third grades. Of the 400, fewer than fifteen were unable to match tones. Fifteen out of 400—in February! We found alibis for most of the fifteen, such as prolonged absences, or late entrance into the system. Only two or three had had their full quota of assistance. Even so, some of these were promoted in March, bringing the number of so-called monotones to less than fifteen in March.

How is this accomplished? In September, each class is graded into A, B, C and D groups. The A's and B's are the fine singing group. The C's are those who require a great deal of individual help. They are not allowed to sing continuously with the advanced group until able to do so fairly correctly. After certain attainments they are tried with the singing group almost daily in some song or another. Of our 400, in February, we have only fifty children in this C group. In March, in one class we promoted five to the singing group.

There are educators who strenuously oppose this type of separation. "It is non-socializing. It makes the children self-conscious. The children don't like it." Then lead them to like it. Do they like to brush their teeth? Remember Jackie Cooper, as Skippy, was led to deceive his mother because he hated brushing his teeth. Recently I witnessed a tooth-brush drill. The prize brushers were presented with brushes and taken from room to room where they demonstrated before the other children their superior ability. Did they like it? They loved it. How many times is your child sent from the table to wash his hands? He does not like it, but he is glad when he grows up that you insisted. The habit was formed during the habit-forming stage.

There are isolated cases where children protest a bit in some way or

show gentle disapproval of our processes. One of our loveliest singers in the University today refused to try to match tones in the kindergarten and first grade. She preferred to remain silent. How she blossomed out is a long and interesting story—a family tradition now which time prevents our telling. One of the soloists in the high school glee club remained silent during his first year in school. He refused to “toot,” or rather maintained a dignified silence. He would come to me with the others, sometimes, tuck his little hot hand in mine. He was friendly, but silent. The next year he went right along with the others, in the singing class. In both cases, it was probably shyness. We don’t exactly know. One puzzler never uttered a sound for two years. In the second grade, one day, when I entered the room, he greeted me with a hoarse voice—“Miss Bryant, I can sing now. I had my tonsils out.” Well, that explained that. These are but three cases that I recall. There are thousands who happily adjust themselves to this method. A leading educator in our city told me only last week, the proudest moment so far of his five-year-old son’s school life was when he came home and announced that he had been promoted to the first choir in the singing class. This in the kindergarten! A good teacher—and we should have only good teachers—handles this matter in music tactfully as she does in English or in any of the social studies. I am old-fashioned enough to believe that a little rivalry, a little grading, a few bumps, tend to growth and also strengthen a child’s character. Life is no bed of roses, and he might as well get a little hardening in his early music training as anywhere.

Children are willing to do what they understand. Just because they haven’t the vocabulary to speak a grown-up language is no reason why they can’t be made to understand why this or that is done. The “birdie, birdie” baby talk is all out of fashion. It is a great mistake to “talk down” to children of intelligence.

Our classes learn at least 100 new songs each year. At the end of the fifth year a vocabulary of 500 songs is each child’s heritage. This with daily individual sight reading, after it is started, builds an unassailable musical foundation. Thus will the rote singing and sight reading function in the elementary grades. Thus, literally we can plan “music for every child and every child for music.” *Good grade teachers* is the secret. Do we hear an echo of that 1913 cry, “The normal schools! The training of the grade teacher!”—plus plenty of beautiful material which is now available. Thus may we reach what Howard Hanson calls “the end objective of music itself—the ultimate purpose of our endeavors as teachers—the final goal towards the realization of which the great organizations of our profession are striving—music in its highest fulfillment!”

# ROTE SINGING AND MUSIC READING IN THE GRADES

[Introduction to Demonstration]

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THESE FIFTY CHILDREN are representative of the seventh grade of the Eastern Junior High School, Lynn, Massachusetts. Work of the same quality as that which the children will show may be seen daily in our seventh, eighth, and ninth grades. We have not come here this morning to exhibit our powers, for we know that similar results are being obtained in many places. Our object in making this long journey is to bring to your attention a specific idea in school music. Therefore our contribution to the program should not be considered as an exhibition, but as an attempt to show how the meager time spent in school music may be used to the best advantage.

For six and one-half years, these children have been studying along a definite plan. We believe in teaching music for the love of music and we feel that this may best be accomplished through music reading, by the singing of syllables when needed and by singing words when possible. However, we believe that the result should be attained with technical instruction reduced to a minimum. Consequently, our children do not know the pitch names of lines and spaces; they do not know key names; they know nothing about placement of sharps and flats in the signature; they know little about whole and half steps; they know nothing about major or minor. They know nothing about modulation or such things as triads or key chords and very little about measure structure. Having eliminated all these technical non-essentials, we hope to show that they can sing in any key, that they can modulate, that they can sing in the major or minor and that they can do all this through a thorough knowledge of only three technical essentials, namely, finding *do*, rhythms, and chromatics.

These children have had no training in specific music appreciation, but we maintain that they have real music appreciation through a power to participate. We feel that they have been trained in the emotional side of music through the ability to use the three simple technical vital essentials. We also believe that in addition to their ability to express the emotional side of music, they have received valuable intellectual training through their ability to master the principles of time and tune.

These children have 80 minutes per week for music. Results in the music classes are not obtained by the use of any specific material. We have four different books and use all of them during the year. Our music course does not include any written work. Children are graded on their everyday performance in the music room. There are no written tests of any kind.

These children have only had three-part singing since last October. Their average age is eleven years, seven months. We will first sing a group of prepared three-part songs. These will be followed by reading from music books which the children have never seen—first, several songs by notes and then other songs with words. May I direct your attention to the fact that the children will read these songs without any help or even suggestion on the part of the teacher, their work being the result of their own reasoning power. We will complete our program with another group of prepared three-part songs. [Here followed the demonstration.]

# THE FUNCTION OF ROTE SINGING AND MUSIC READING IN THE ELEMENTARY GRADES

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FOR THE PURPOSE of discussion, may we decide just what we mean by school music? Does a good orchestra or a good band constitute the sum total of good school music? Because a certain school department has a prize band, does it mean that school music in that community is good without question? We all value a good band or an excellent orchestra—and we all desire to have them, but we know in our hearts that as valuable as these organizations may be, they do not necessarily mean good school music. A band or orchestra represents music teaching to a very small percentage of school children. I recently had a discussion with a certain supposed authority about the relative worth of the music in two different communities. It was apparent to me that he was basing his argument on the relative worth of the a cappella choirs in the two places in question. As a matter of fact, I had not heard either of their organizations but had confined my visits to the grades. This person condemned the music in the town of "A" for the reason that in his opinion the a cappella choir in the town of "A" was not as good as that in the town of "B." He said that any music system should be judged by what it brings forth in the high schools. Under certain conditions, we must agree with that. But can we judge what any system has brought forth merely by an a cappella choir?

I approve of a cappella choirs—we should have more of them—but we cannot judge a whole music system by the a cappella choir. In the first place, suppose the choir numbered one hundred pupils. It is more likely to number fifty. Suppose there are a thousand pupils in that particular high school; it means that one out of ten pupils is receiving the benefit of singing in the a cappella choir. The question is, what are you doing for the nine hundred who are not singing in that favored group and what is their attitude toward music?

It reminds me of the physical education department that is spending all its efforts in training twelve or fifteen boys to make a champion football team and paying no attention to the mere elements of posture of the other thousand or so pupils in the high school. It is more important to me that one thousand boys walk like men, than that twelve or fifteen boys act like gladiators.

It is more important to me that the mass of pupils receive a mere insight into the beauties of music than that fifty chosen pupils receive the advantage and training in singing in an a cappella choir, as valuable as this may be. Hence, I decry the passing of the large chorus of six hundred or more pupils who, each week had the benefit of joining in a period of good music. The a cappella choir can never take the place of this work. I would rather lift a thousand people one inch than one person a thousand inches—in fact, that is our job in public education. To me, it is the attitude of the MASS that counts, rather than the attitude of the favored few.

The type of community is reflected in an a cappella choir. Take for example, a rich favored community. The children come from splendid homes. Their parents are people of culture. Theirs are homes of refinement and opportunity. Take a census of the members of an a cappella choir in such a community and you will find that most of those people have had the benefit of training, instrumental or vocal or both, outside of school. Their ability to sing is due more to the training received outside of school, rather than in the



schoolroom. I have heard of supervisors who have been hired or fired on their ability to put on a good graduation show. Yet we all know that it is possible to put on a good show while our real school music is all on the wrong basis and non-educational. On the other hand—we may be poor showmen and have excellent school music. We smile at the ignorance of the school board that hires or fires because of the graduation show—but we despair at the so-called educational expert who judges the effectiveness of a particular school system by the relative values of the a cappella choirs.

I have heard people boast of their a cappella choir like Mrs. Gotrocks boasts of the fact that her daughter married a foreign prince. I have no quarrel with bands, orchestras, and a cappella choirs. I like them—want them—enjoy them; but YOUR PROBLEM—and MY PROBLEM is NOT concerned with choirs, orchestras, bands and glee clubs, as important as they are. Our problem concerns the music condition among the one hundred per cent of the children in the first nine grades.

I will be more specific than that. What is the vocal music condition of your children in the first nine grades? I have seen supervisors who spend most of their time hunting up the musically-favored so that they can have these fine musical organizations which so ably advertise their work, although it may not be their work. Yet—these same supervisors have miserable grade work in music. If you should visit their classes, you would see a succession of glee clubs, orchestras, bands (all good) but, the grade work is so that they are not showing it. If, on the other hand, your grade work is of high order, your choirs, orchestras, bands etc., will take care of themselves, provided you can obtain enough financial backing to furnish the right leadership.

Let us make no mistake—OUR MAIN JOB is with the one hundred per cent of the children in the elementary and junior high schools. Any good musician or choir leader can produce a good musical organization providing he has the material, organizing ability and the right personality. It takes years and years of careful training and thought to get good classroom music—and to establish in the hearts and minds of the one hundred per cent of the pupils a love of good music and an ability to participate. Our aim in music should be "a love of good music by the MASS of our children in the schools and a desire and ability of the MASS to participate in music." This being the case, I am confining my discussion to methods of vocal music in the elementary grades.

This being the aim, let us give our attention to the methods to be used to bring about desired results. Let us concede that everybody in school music is trying to obtain the best results possible, yet we see many different ideas as to how to bring this about. Perhaps this is as it should be. No two people have the same ideas on many things in life—so why not many ideas on how our "aim" in school music is to be accomplished?

As we look about in school music, there seems to be two major schools of thought. In fact we seem to be divided into two definite groups: (1) The rote singers, and (2) The note singers. A few years ago, school music consisted of one technical thing after another. It seemed that supervisors were attempting to furnish each child with a thorough musical foundation. Children were compelled to go through every technical principle in elementary music knowledge. Lines and spaces, keys, key names, placement of sharps and flats in the signature, major and minor keys, even major and minor scale structure was demanded to say nothing of whole and half steps, intervals and even triads. All of these were demanded and measure structure thrown in. So-called "sight singing" was also insisted upon; in fact, "sight singing" was made the end

of things instead of the MEANS TO AN END. It is absolutely true that in my boyhood days I loved music everywhere except in school—and there, except on rare occasions, I hated it. In my early supervising days, a matter of some twenty-five years ago, I found better pedagogical methods than when I was a boy—but the music was still mechanical.

Some twenty or more years ago, what amounted to almost a revolution took place. Music was considered to be a drudge instead of a joy and a change in methods was looked for—in fact, demanded. From that movement resulted the rote singers of today. These good people said, "We are going to teach music for the LOVE OF MUSIC—and not just for the mastery of technique." Nobody can disagree with this sentiment, in fact, we will all agree with it. But like most all reformers, they went too far, at least in my opinion. Yet as I visit these same rote singers, and as I hear about what they are doing, I really think that they have not gone far enough. There is a place in Massachusetts where the supervisor, who teaches along the rote singers' ideas, avows that she teaches music for the love of music and who claims that she is doing away with technical things. To my amazement, I find she is teaching not only key names and placement of sharps and flats in the signature but also major and minor scale structure in the fifth and sixth grades. In another place which has come to my notice, children are not taught to read notes, but to my surprise, they are taught notes—by rote—after they have learned to sing the song. I cannot but feel that this is putting the cart before the horse—and not only that, but it is an admission that after all, there is some good in note singing.

In another place I saw some very fine vocal work and some excellent song singing. These folks claimed not to be teaching technical things. However, I saw them teaching key names, placement of sharps and flats—yes, even teaching triads—and yet they claim to be teaching the rote method. In fact, as I visit schools, I find the rote people to be MORE TECHNICAL than I dare to be, and I am looked upon by most people as a technician.

Opposed to the rote singers, but working for the same ends and aims, we find the descendants of the early sight singers, or note singers.

As I look on these two "schools" from the outside, for I claim to belong to neither of them, I cannot help thinking that they are both making the same mistakes—namely, they are both too technical. The so-called sight singers—or note singers—are insisting that the children know their lines and spaces. They still insist on teaching "Good deeds are ever bearing fruit." They still insist on naming keys, position of sharps and flats in the signature, and many other needless and useless technical problems. I am glad to say that they are requiring note reading—syllable singing—which I feel is the best device yet found to enable a child to interpret the printed page. On comparing the two systems, I find that the note singers bring up children with more independent power to master the printed page, but I have found very good singing from the rote singers. Children brought up on the rote method lack a power to master a song for themselves.

We hear a great deal at the present time about giving vent to the emotions in music, mostly by theorists who have not taught school for many years—if ever. It seems to be the opinion of these people that the way to emphasize the emotional content of music is by rote singing—that the joy in music is best obtained by the rote method. I have seen both methods at work under about the same conditions and I say without hesitation, that there is as much joy in one system as in the other—that it depends on the same thing which all

our good work as supervisors depends on, namely, the grade teacher. I have seen a most technical teacher obtain unbounded enthusiasm and joy from his pupils—and on the other hand, I have heard of high school pupils, brought up on the idea of teaching music for the love of music, on the rote singing idea, who went on a miniature strike and tore up their music books. In each case, it was the teacher, and not the system, that brought about such results.

I have little sympathy with the theorists who say that children cannot enjoy music through reading it, and who would discard all technicalities in singing. I invite them to use the same theory in instrumental music-bands or orchestras. Have you ever heard a band or orchestra giving vent to their emotions when playing a beautiful selection which they have learned? Of course you have. Such a question is too foolish to ask. But, I ask you, how would you like to listen to a band or orchestra when the players were trying to give vent to their emotions and did not know one note from another—and if they knew nothing about producing tone from their given instruments?

A few weeks ago, I visited one of the ninth grade choruses in Lynn. They were about to take up for the first time the "Largo" from the *New World Symphony*. It was the edition published by Oliver Ditson Company, which you know is not without its difficulties. The teacher started in to tell about the symphony and how it came to be written. As she was using considerable time with her introduction, I said, "Well, let's hear them sing it." They had never seen the music before—yet they sang the song through to the end, all four parts at once. They sang the syllables practically without a mistake; then they sang four parts at once with the words. The third time, we tried it with the piano accompaniment. We were about to sing it again for interpretation when the dismissal bell rang. I expressed my regret that we could not stay longer. Without hesitancy, the chorus members asked to stay after school in order that they might sing the selection once again. I ask the emotional advocates if these children did not give concrete evidence that they were enjoying the work? Was the fact that they could read this type of music in four parts at sight interfering with any expression of their emotions? Was not that ability to participate, namely, the intellectual content, just the background needed to enable them to give vent to these much discussed emotions?

This may indicate that I believe in children reading music. I do maintain that normal children should read music. The old-fashioned note singers had the same belief, and, I honestly believe, so have the rote singers today—at least 90 per cent of them. This seems to place me in the category of the technicians, opposed to the methods of the rote singers. Yet this is not true. My friends, the NOTE singers are away over here to the right; the rote singers here to the left. They are both keeping to their respective roads with fixed determination.

*I have chosen my path between the two extremes.*

I invite the ultra technicians to drop all unnecessary technical study and to devote such time to song singing and tone development. I invite the rote singers to eliminate their excess technical instruction and to spend more time on good healthy note singing; to give their children a power to "do" when away from the skirts of the teacher.

The children you have just heard are children from the seventh grade of the Eastern Junior High School of Lynn, Massachusetts. Lynn is a manufacturing city of some 100,000 people. Lynn has a public school population of about 16,000 children. There are only two vocal supervisors, counting the

director, in the entire city. There are many things we cannot do, because of lack of enough assistants. But we have tried to give to the children in the first nine grades, the ability to participate in music through a knowledge of the vital essentials. You have heard these children sing a number of prepared songs with what I consider was good tone and interpretation. They have given vent to their emotions, which is as it should be. You have also heard them sing at sight three-part music which they never saw before this morning. Some of the songs were sung with syllables; some of the songs were read with words.

I think I may say that for seventh grade children, the work was reasonably good; but the degree of excellence means nothing to me just now. What I want to leave with you is the idea that these children know only three technical principles: (1) How to find Do, or the key note; (2) Rhythms; (3) Chromatics. They do not know their lines and spaces. They do not know what key they are singing in. They do not know placement of sharps and flats in the signature. They do not know much, if anything, about half and whole tones. They know nothing about major or minor or triads or intervals. They know nothing about measure structure. The entire technical structure has been removed with the exception of the three named technical vital essentials.

Now I ask you if such results can be obtained without the technical subjects taught by both my friends, the note singers and the rote singers, why teach them?

Before I close, there is one thought I should like to leave with you. Let us forget for the moment that we are musicians—or teachers, or psychologists or what not, and imagine that we are parents; that we are ordinary parents and that our children are attending the public schools where we hope they are to receive an education which will help them to cope with the problems of life, of which many of us are painfully aware. We look back on our own life—our failures and accomplishments, our educational training with its many shortcomings, and think, what do we want our children to accomplish. We review the vast amount of arithmetic that we struggled through—and what little good it has done us; we think about the many rules of grammar we learned—and how little we used some of them; we remember the states we had to bound—and how few of them we recall; we remember, or rather forget, the many dates in history, and the many kindred things we had to learn. But would we abolish all this material because the detail is forgotten? *No*—we cheerfully send our children to go through the same training—for we know, even if the subject teacher herself forgets, that these subjects are the by-products of education. We send our children to school to **LEARN TO THINK!** We know that if our children can learn to think and think logically, life, liberty, and the pursuit of happiness will mean something to them; if they do not learn to think, it will mean nothing to them.

Every subject taught in school should have its bearing on the thought process, or else it has no place in the curriculum. But some say music is different; that music is the cultural side of the child's life. Unquestionably, music is cultural and may it always continue to be! But through the teaching of music, educators have the very finest medium for thought training—that is, if music is properly taught. Music, properly taught, not only fosters culture, but even citizenship, physical training, mental training—yes, character training. In fact, music attacks all the elements of education.

School music must have its emotional appeal. It is the emotional appeal which distinguishes music from mathematics. But music must have its appeal

to the intellect. If music were taught in the schoolroom so that it had such an appeal, and if the parents were educated to the fact that the subject of music is one of the leading instruments of education which provides their children with the power to become better business men, better doctors, better lawyers, better thinkers, do you believe for one minute that they would have stood by and seen school boards curtail music as it was in many school systems during the past few years?

Let us all continue to emphasize the emotional side of music, but in our enthusiasm, let us not be prejudiced. Let us remember the value of music as an intellectual subject—as a trainer in general education. If we do this, I prophesy that music will be allotted not less time but more; that music will not be listed as an extra-curricular activity, but that it will be a regular activity; that it will not be an excrescence of the educational system but a *living vital part of the child's necessary educational requirement.*



## THE OPPORTUNITY OFFERED THE TALENTED CHILD

[Introduction to a Demonstration]

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THE PURPOSE of this paper is to attempt to present the plans for and results of the "Opportunities Offered the Talented Child" in a small city school system of about 10,000 pupils, divided into grades as follows: Of twenty-one schools, there are seventeen elementary schools, grades I to VI, three junior high schools, grades VII to IX, and one Senior High School, grades X to XII. The general plan for music education is: (1) compulsory vocal music in grades I to IX inclusive; (2) elective vocal music in grades X to XII inclusive; (3) elective instrumental music in grades I to XII inclusive. This plan is carried out with the following objectives in view: (1) general music for every child, (2) musical guidance for talented children, (3) opportunities offered for the development of musical ability of talented children.

*Vocal Work.* The first musical opportunity is provided in the first grade where children with "God-given" voices are encouraged to sing songs alone in the classroom. This plan is carried through the elementary grades and results in the development of many very good solo voices. In grades V and VI, groups of solo voices are urged to sing songs in two and three parts, resulting in many "choirs" in classroom work. Assemblies, festivals, and concerts afford other opportunities for this type of work. Additional opportunities in the upper grades are also given in the boys' and girls' glee clubs where the "elective-selective plan" is followed.

*Instrumental Work.* Beginning in the elementary grades, opportunities for studying an instrument are made possible through (1) after school classes, (2) private lessons given after school, (3) the loaning of school instruments to pupils, (4) purchase of instruments at wholesale and sold to the pupils at cost, (5) lessons paid for by the school fund, (6) lessons at a nominal fee paid for by pupils, (7) occasional gifts of lessons to talented children by private individuals. As a result of lessons provided for children of the elementary grades, school orchestras are formed. In a school of six hundred pupils, the

orchestra has the following instrumentation: ten violins, four trumpets, one flute, one clarinet, one 'cello, one trombone, one drum, one set of bells.

*Correlation of Vocal and Instrumental Work.* An attempt has been made in the last three years to encourage children who play instruments to learn to play some of the classroom songs and to accompany the class in the regular music lesson. It has been interesting to hear three violins, each playing a part of a three-part song, as an accompaniment to the three-part singing of a class or choir. Pianos, trumpets, clarinets, and flutes have also accompanied classes, choirs, and individuals in many "finished" songs.

*Demonstration Group.* The individuals of the demonstration group were chosen in an attempt to show the results obtained through musical guidance received in the elementary grades. The upper grade children were chosen because they have continued the study begun in the lower grades. The program to be given with the musical history of each performance follows:

(1) Vocal solo, "The Little Dustman," Brahms—June Jacobus, age 9, grade IV. (Training received in school.)

(2) Trombone solo, "Melody," Wrighton—Geraldine Joseph, age 11, grade VI. (One year brass class; three-quarters of a year private lessons at school; three-quarters of a year member of elementary school orchestra.)

(3) Vocal solo, "I Dream of Jeannie with the Light Brown Hair," Foster—Miriam Silverman, age 14, grade IX. (Solo singer in grades III to IX inclusive; piano accompanist in grades IV, V, VI; member of girls' glee club; accompanist for orchestra, and accompanist for solos, in grades VII, VIII, IX.)

(4) Viola solo, Prize Song from "Die Meistersinger," Wagner—Herbert Eismann, age 15, grade IX. (Solo singer in grades III to VI; leading part in elementary operetta, "The Frog Prince"; violinist in elementary school orchestra, grades III to VI; viola player in orchestra and alto horn and baritone player in band, grades VII, VIII, IX. All the above instruments excepting the violin loaned by the school; viola lessons paid for by school fund; alto horn lessons given at school; baritone, self taught.)

(5) Trumpet solo, "The Lost Chord," Sullivan—Joseph McGrath, age 13, grade VIII. (Piano accompanist in grades V to VIII; private lessons in trumpet given at school, and trumpet player in band, grades VI, VII, VIII; piano accompanist in orchestra, grades VII, VIII.)

(Piano accompaniments were played by two members of the group, Miriam Silverman and Joseph McGrath.)

There can be no doubt in anyone's mind that a beautiful voice and a musical ear are gifts, yet training is necessary in order to develop these to their highest proficiency. In order to have enough determination and perseverance to become a successful individual performer a child must feel, as a sixth grade boy did when he said of music, "There is something in it that draws me to it."

# MUSIC IN THE KINDERGARTEN

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ONE OF THE most important attitudes which the teacher of the four- and five-year-old children should possess is a broad point of view about music. We are apt to think of music in school in terms of a "song period" or a "rhythm period." To accept this view is to shut ourselves away from the child and to fail to see that his approach to music is via his intense interest in sound and movement.

The children of this age are not conditioned to the sacred diatonic scale as we are, but their ears are open and they are receptive to the new and untried as well as to the familiar and traditional forms. They are aware of all sound and movement about them, which is the stuff out of which music is made. They realize that not only people but things make music—for example, the cheerful variations in pitch made by the dripping of water from the faucet and so on. It is this eager reaching out by children for experiences of all sorts which makes us realize how many-sided music really is, if we consider it in its larger sense as children do—how many avenues of approach there are and consequently how many natural points of contact there are between the child and music. Since we do believe that the child's own needs and interests should influence our teaching to a large extent then it is important that we as teachers should really know what these needs and interests are.

If we do have a broad viewpoint about music we must realize that there is music expressive of almost every mood, and, since our moods and experiences vary, so do our musical needs vary. There are times when the sing-song chant of the crowd or the popular song of the day is more useful and appropriate to children than a synthetic song written by a grown person about the way he *thinks* a child feels even though we may think this song expresses better musical taste. The same child who enjoys singing a street song may, in another mood, be thrilled over a fleeting glimpse of beauty in music by Beethoven. Even a person of exquisite musical taste does not wince or feel offended when hearing a Sousa march at a West Point review, because this music is honest and sincere, since it adequately expresses the mood and the purpose for which it was composed.

And so if music is to have meaning for children it should be related to present experience—the pleasure of knowing music which your friends know and singing with them; the fun of listening and playing to gay-spirited, rhythmic music, which is like dancing feet; the pleasure in playing with sounds; the happiness which comes when hearing music that expresses security and calmness when your mood is one of relaxation and contentment. These experiences are those of four- and five-year-olds, both as individuals and members of a group.

There are those interested in music education who would say, "Here is the great music of the past. Study hard, acquire skill, approach reverently and some day you may enter into this heritage even though you cannot appreciate it now." There are also those interested in child development who would say, "Music can enrich life here and now if it is related to the growing interests and needs of the present. The music enjoyed at this stage may not be of enduring beauty, it may be crude and simple, but if it provides a satisfying

experience and a wish for more musical experiences, we, as teachers, are building a firm foundation on which later knowledges and appreciations can rest."

The kindergarten teacher then, if experiences should be related to need, must know child development. She should know, (1) typical interests and needs of the average four- and five-year-old, and (2) she should know the special needs of her own particular group at the time. We cannot separate musical behavior from other kinds of behavior. The physical, mental, and social development of a child are all connected with his musical development.

These characteristics of children's growth and development influence guidance. If, for example, we recognize individual differences we would not expect uniformity in musical achievement, nor would we, as kindergarten teachers, even try to get it. We would expect different levels of achievement in music as in everything else. There would be differences in the range of the children's voices, and we would not expect every child necessarily to have the ability to sing a certain number of head tones by the middle of February, for example. What we would hope would be that every child would enjoy singing and have opportunity to sing for the love of it, and we would *never* make a child uncomfortable or conspicuous if he is not able to sing the same song that the teacher is singing at the same time with the same degree of skill.

It would be hoped that the child would learn much in regard to skills by being associated with a teacher who has a pleasing, accurate voice and who has a sympathetic, tactful method of guidance so that skills would be taught naturally through pleasure in singing. In such a way a child's interest can be sustained and he can acquire useful skills. We might just as well make up our minds to adopt such practices since we are told that children cannot learn anything which they do not want to be taught.

The kindergarten teacher realizes how important is the influence of environment, and tries to make the kindergarten a musically stimulating place for the individual as well as the group—a place where children can have music at any time of the day as long as the rights of others are considered. In order that this might be brought about she would try (1) to have music materials, such as music books with simple illustrations, a part of the room library, and simple instruments of good tone; (2) a flexible schedule built up because of need in order to avoid regimentation and promote security, well-being, and an avoidance of tensions; (3) a willingness to let children progress at their own rate of speed; and finally (4) to make music meaningful by having it grow out of and related to interest and need. If we can hope to accomplish these things we will have helped to make a music experience a satisfying one which enriches not only the future but, even more important with young children, the present moment of living.



# THE VALUE OF EURYTHMICS IN EDUCATION

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WE NATURALLY ESTIMATE the value of anything by the effect it has had upon our own lives. So I hope I may be pardoned if I preface my remarks by mentioning my year's study of Dalcroze Eurythmics in pre-war Germany and its results. This one year of study, preceded as it had been by years of music study, of teaching piano, and three years of teaching dancing with Mary Wood Hinman, enabled me to earn a certificate authorizing me to teach. Not that I *was* really prepared to teach eurythmics. M. Jaques-Dalcroze writes that "The ideal teacher must be at the same time psychologist, physiologist and artist," and I was and am neither of these. In fact successes in those early years of teaching were about counter-balanced by mistakes. But I had been given a glimpse of some fundamental principles of art and education which have stood the test of time and opposition and many mistakes on my part. I had also won the emphatic judgment of my former music teacher, who was the greatly esteemed Adolf Weidig, that I was a hundred per cent better musician than before I studied eurythmics. Not only was my musicianship improved, but my initiative, mental and physical activity, and general character were correspondingly developed by that one year's study of eurythmics.

The results for children during their plastic and formative years should be even more successful, and I hope to see the time when the ideas of Jaques-Dalcroze will be accepted and practiced to an even greater extent than those of his great compatriots, Rousseau and Pestalozzi.

Dalcroze proposes to start the study of music by helping children to feel and express rhythm in the most instinctive way—that is, through bodily movement, before taking up the study of an instrument. He writes, "The aim of my teaching is to make my pupils able to say, 'I feel,' rather than, 'I know,' and also to create in them the desire to express themselves; for when an emotion is strongly felt, there is an immediate desire to communicate it to others to the best of one's ability." . . . "To receive, to give, that is the great law of humanity." . . . "I base my whole system on music, because music . . . is able more than all the other arts to express the varied nuances of our feelings." . . . "Everyone must have music in himself." . . . "I am convinced that education through and for rhythm is able to awaken the artistic sense. An artistic education of which physical exercise forms a large part is the only sure means of soothing our over-excited nerves. If this exercise is taken mainly in the way of sport and games, it will overstep the mark and create generations devoid of feeling." . . . "It is necessary that in education, intellectual and physical development should play an equally important part; and eurythmics should have a good influence in both these directions."<sup>1</sup>

These sayings of the great Swiss educator and musician are familiar to all who are seeking light on the subject of rhythm, dance, art, music, and education, for his lectures, published in English, are on all lists of recommended reading on these subjects. But to appreciate their significance and application in education is, as he says, "A matter of personal experience." It is as impossible to understand rhythmic education by reading about it as it would be to learn to swim or ride a bicycle from published directions without individual effort.

<sup>1</sup> From the preface to *Rhythmic Movement*, Vol. I.—Jaques-Dalcroze.

Rhythmic education is practical rather than purely intellectual; it is expressionistic as well as impressionistic in character; it demands individual thinking and action; it develops ear-mindedness as well as eye-mindedness.

The aim of Jaques-Dalcroze in originating eurythmics was to develop superlative musicians. He writes, "and by music I mean what the Greeks meant, *i. e.*, the ensemble of the faculties of our senses and of our spirit; the ever-changing symphony of feelings created spontaneously, transformed by the imagination, regulated by rhythm, harmonized by consciousness."

His vision has been caught only in part by most of his students; and his method of eurythmics, instead of being taught in its entirety (including the branches of solfege and improvisation), is known most generally by its third and unique feature of rhythmic movement.

The objectives of rhythmic movement may be broadly defined as follows: (1) A body capable of responding with the utmost elasticity, freedom, and control to every musical demand made upon it. (2) Aural perception quickened to an unusual degree by the demand for immediate response in action. (3) Mental clarity and alertness. (4) An appreciation of ordered movement and independence of action. (5) The joy of creative activity. (6) The ability to respond with one's entire being to rhythm—"rhythms of all sorts," says Vernon Lee, in *Laurus Nobilis*, "static and dynamic, in the spatial arts of painting and sculpture; in the half spatial, half temporal art of architecture; in music, which is most akin to life, because it is the art of movement and change."

But, someone may say, does not physical education take care of your first objective—the development of bodily elasticity, freedom, and control? At present, I do not believe it does. Not, at any rate, to the degree nor in the sense of emotional satisfaction that is here implied. Physical education deals with exercise as a purely physical activity; whereas eurythmics is concerned with bodily movement as the expression of ideas, musical and rhythmical concepts. Thought, thus focused upon the musical significance of the exercise, transforms the body into a musical instrument which is played upon by the mind and emotions, revealing an infinite variety of movement. This kind of movement becomes creative expression, affording glimpses of real art to those who have eyes to see. For, as Vernon Lee elucidates "Art stands halfway between the sensual and emotional experiences and the experiences of the mere reasoning intellect."

Without purpose, physical exercise is valueless. When we all were farmers, housekeepers, sailors, weavers, our lives were filled with vigorous meaningful movement. To replace this wholesome activity, to escape the "camelious hump" of "having too little to do," city dwellers must needs "take a large hoe and a shovel also" as the Kipling verse suggests, or engage in some energetic avocation with an artistic or social purpose. This is how eurythmics may be of service to our school children—enriching their minds, employing their imaginations, and developing their bodies.

Eurythmics demands concentration upon, accurate hearing of, and immediate response to the music which is being played. This makes the character and quality of the music in eurythmics of the first importance. In physical education, until recently at least, the music was of such a character that the less attention paid to it the better. Progress is being made in impressing physical educators with the importance of the music they use; and the report of the Committees on Dancing of the American Physical Education Association for the years 1931 and 1932, published by A. S. Barnes and Co., is worthy

of attentive perusal by music educators, especially the "Analysis of Accompaniment for the Dance," from which I should like to quote extensively. I shall refer, however, only to the statement made in this report that improvised music is the most satisfactory accompaniment for rhythmic activities; which leads me to speak of the number of students of Dalcroze eurythmics who have found successful careers in improvising and composing for dancers and dance groups.

A course in eurythmics is almost indispensable for such work. It is impossible to improvise adequately for rhythmic movement without experiencing these movements one's self. Only by actually swinging, moving, and breathing in rhythm, and by translating these bodily rhythms into musical terms (visualizing their representation in measure and note values) can one truly accompany rhythmic movements satisfactorily. Improvisation as taught in Dalcroze eurythmics is based upon a thorough acquaintance with the science of music—its laws of harmony and rhythm which become clarified and significant when they are linked to movement and the demands of physical balance and locomotion.

All art, and the enjoyment of it, says Lee, "requires not merely a vast amount of activity on our part—it requires a vast amount of attention, of intelligence; of what, in races or individuals, means special training." Special training for the enjoyment of art, then, is an objective of eurythmics; and aural perception or ear-training here becomes of the greatest importance. It reveals how very little attention is given to ear-training as compared with eye-training. Hearing accurately saves time, ensures obedience, enhances interest, develops efficiency. A Chicago school principal, of whom I requested the excuse of a pupil in order to demonstrate eurythmics, said that she would gladly release her for that purpose as she considered eurythmics had taught her to hear instructions the first time they were given.

Rhythmic movement involves a hearing process of listening, mentally grasping the implied application and immediately acting upon it. Testing in this way the accuracy of one's hearing, and the consequent development of confidence in one's ability to hear, should alleviate the difficulties of taking musical dictation. Mental clarification results from the immediate expression in movement of what is heard in the music.

A little girl was brought to my class by an over-anxious mother who said the child had no sense of rhythm and had been advised by her dancing teacher to study eurythmics. A few lessons sufficed to teach her how to distinguish the basic rhythms, discard the unessentials and use her native ability, freed from the self-consciousness caused by confusion and too much mama. Too often it is only some superficial misunderstanding or fear which causes a child to appear unrhythmic, and its discovery and removal may be accomplished through the simplification of the hearing, thinking, and acting process in rhythmic movement.

A sense of command, of mastery of any situation comes from the mental quickening and control of the body which are the immediate results of "spontaneity of will" exercises. These exercises were created to meet the need of "establishing a close relation between the thought and the action." M. Jaques-Dalcroze writes in this connection: "The more ordered our life is, the freer we feel. . . . If we can teach our bodies to work automatically, our minds will have more time and freedom for higher things. If we are obliged always to be thinking of our bodies we must perforce lose some of our liberty of mind. Without doubt, the majority of mankind are the slaves of their

bodies, prisoners in matter; and, contrary to what is generally believed, the over-cultivation of intellectualism, of analytical studies and of specialized psychology tends rather to trouble and disturb the mind than to render it lucid and calm."

In a good sketching class, students who have been taught to see color, values, and line, will paint the same subject and produce utterly dissimilar studies characterized by each individual's background and style of expression. In like manner the students of eurythmics, obeying the dictates of form, phrasing, dynamics and rhythmic patterns, are not mere imitators of another's movements, but originate their own plastic designs according to their richness of "imagination, thought and emotion."

A child or an adult who has not been spoiled by wrong educational methods delights in freedom to do things in his own way without dictation from others. All creative activity has joy at its source. And is not this joy found to a large extent in the satisfaction one feels in his individual, unique contribution, which no one else in the world could duplicate? As some inspired writer has put it, "Each idea is created to accomplish its own purpose and to occupy its own place in the unbroken concord of celestial being." To instill this precious sense of individual worth through the discovery and practice of laws which make for order and harmony is a sure way to create a good citizen, an artist, a satisfied and happy human creature.

Perhaps the greatest value of eurythmics to education may be in its practical demonstration of a system of physical education which at the same time develops the mind and satisfies the aesthetic emotions; a musical education which makes for a more thorough musicianship by coördinating the natural bodily rhythms with those of music through a rigorous mental discipline; and an intellectual training by way of the arts and physical movement.

The many-sidedness of eurythmics makes it, in the hands of an understanding teacher, a valuable tool to reach and benefit differing types and degrees of mentality.



## RHYTHMIC DEVELOPMENT IN THE PUBLIC SCHOOLS

[Introduction to a Demonstration]

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THIS DEMONSTRATION, we hope, will prove that the child can express rhythmic ideas without first being told by adults what to do. Some teachers say that the child must be given certain rhythmic experiences before he has any ideas for original rhythmic expression. On the contrary, you hinder him rather than help him because the child probably thinks he has to do the movements that he has been told to do, rather than give his own ideas. First find out what he has and where he is rhythmically, and develop him from that point.

Rhythm is one of the elements of music. It is a complex subject. Its four component parts are: idea, quantities, pulse and measure. There is rhythm

in everything that a child does. He expresses it through the voice, bodily movements, painting, writing, music, drama, etc.

It does not matter so much at first what the kind of rhythmic expression is, for this will differ with the individual child. We are only concerned with the observance and encouragement of the child's progress from the known to the unknown, enabling him to discover and assimilate new rhythmic ideas through the expression of what is already his.

Many children are apparently not musical enough to express rhythm in music, therefore, we give them bodily movements so that they can feel it tactually. The bodily rhythm is not the music, but it is used to touch an experience that is familiar to the child, and so to introduce what may be less known, the aural conception, I mean a-u-r-a-l. Music must be gotten through the ear, and, if the child is not aurally developed so that he can hear the rhythm (and even if he can), the use of the other arts in their rhythmic significance tends to form a link that will enable him to express rhythm in music. But it is always to develop him to express music that we work out rhythm through other forms.

The fact that a child is able to move in response to music means that he hears. But that does not imply that the children who do not respond to movement do not hear.

As the child hears and expresses rhythm, let him learn to hear and express *all* the rhythmic elements: idea, quantities, pulse and measure.

The object of this demonstration is not to show the relationship of various arts involving rhythm. It is to prove the working out of rhythm in music. We hope that you will not be so interested in the things the children do that you overlook the underlying principle, the development of the child's rhythmic response to music, aurally, through his ear. [Here followed the demonstration.]

# THE PLACE OF CREATIVE MUSIC IN THE CURRICULUM OF THE ELEMENTARY SCHOOL

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IN THIS brief paper I can deal only with some aspects of the place of creative music in the curriculum of the elementary school. I shall, therefore, discuss my topic under three main questions which will give us some clue to its interpretation. These are: (1) What is the curriculum of the elementary school? (2) What is the conception of music in this curriculum? (3) When and where does creative music appear in this curriculum? I shall treat these questions in the order given above.

*What is the curriculum of the elementary school?* Operating in America today are two widely different conceptions of the elementary school curriculum with their correlative types of practices. One, known as the old or traditional conception, posits a curriculum composed of a large number of subjects taught more or less independently of each other. By more independently of each other, I mean that reading has no relation to social studies, that spelling consists of learning a series of isolated words, that oral and written language are developed as separate skills, that music and art have a distinct subject matter taught with little relationship to any real challenging school experiences. By less independently of each other, I mean that there is a definite attempt to break down the subject divisions and make intelligent relationships among the various subject matters wherever and whenever such relationship is possible. Whether taught more or less independently of each other, however, the emphasis in the subject curriculum is upon subject matter, selected, organized, graded by adults for children to learn. In this selection great weight is given to facts and skills controlled by the teacher. The more or less independent relationship represents merely the viewpoint of the school system as to how these facts and skills can better be learned by pupils. The curriculum consists primarily of what is learned from books within the walls of classrooms and school buildings.

Another conception, which for want of a better name I shall call the new viewpoint, conceives of the curriculum as the way in which the school aids boys and girls to improve their daily living. Under this conception life and living constitute the content of the school day and the school endeavor. Whatever enriches the life of the child becomes the object of study by pupils and teachers. This means that the curriculum is composed of all of those activities in the life of the child which are directly influenced by the school. Since life is not confined to the school, the curriculum is not confined to the classroom or within the four walls of a building. The curriculum follows the child wherever he is endeavoring to improve his living. This means in the home, on the playground, at the movie, during the summer vacation, on the school bus, at the recreation parks, and other places too numerous to mention. With this attention to life and living, independent subjects and subject matter disappear. The emphasis is placed upon aiding boys and girls to meet their wants in daily living more confidently, courageously, and intelligently. The curriculum includes everything that the school can do to help them make such living better.

*What is the conception of music in this curriculum?* Under the first or old conception of the curriculum, music reading is the goal of the elementary school. To achieve this end, children memorize rote songs, study musical

notation, practice sight-singing exercises, learn to sing melodies and perhaps simple part songs of graded difficulty. They are drilled in all of the skills necessary to read simple melodies from the printed page. The work of each grade is planned well in advance by the teacher or supervisor. Each year is added a new step in the process and a new degree of attainment of the old. A song is conceived as a convenient vehicle to teach music notation. The amount of time spent in dissecting songs inhibits the desire of the children to love and enjoy them. This conception of music represents the working of the atomistic psychology, which emphasizes first the learning of the smallest, primary parts and then putting them together in various forms to produce the whole. Notes, measures, phrases come first. Songs represent these in some desirable combination.

Under the second or new conception of the curriculum, music operates to enrich life and improve daily living. Life and living furnish the situations that produce the wants, desires, needs, which music can satisfy. Broad, rich, varied experiences offer more challenging demands for music than narrow, meager, standardized experiences. But in any event—whether broad or narrow, rich or meager—the experience furnishes the need and must precede therefore the utilization of music to satisfying such need.

An examination of experiences of elementary school children and their resulting needs indicates that music satisfies these needs in three ways. *First*, by furnishing a medium in which the children can express their meanings and feelings such as through songs, rhythms, chants, poems, dances, sound effects for plays, dramatizations, pantomimes, and harmonies. To see this relationship in operation, let us consider the simple instance of how children create songs. In this process they proceed from the rich experience to the need or want, to the meanings to be externalized, to the words as a whole followed by the melody as a whole or to the words and melody together as a whole, to the refinement of words or melody or of both, to the enjoyment in singing the completed song, to the recording of the song for subsequent use in furnishing further enjoyment. By successfully using music as a medium of expression, the children learn in successive attempts to segregate and clarify the meanings that are appropriate to the medium, and to acquire the techniques necessary to make expression in the medium effective. Music then becomes a form of expression of meanings just as real and as natural as the expression of meanings in oral or written English. In this process the child also appreciates. From the basic experience through the incipient need, the selection of the meanings, the poem and the melody, through every convenient resting place in the organizing process, the children appreciate and enjoy what has been accomplished up to that time and reorient themselves for further progress. As the song nears completion, the appreciation becomes more intense, and when the final goal has been attained, the enthusiasm and enjoyment reach their highest yet deepest effect.

*Second*, by furnishing a wealth of existing songs written by others around the same basic experiences, needs, wants, and meanings as those of the children. These the children can use to refine their meanings, to improve their techniques, and increase their enjoyment. *Third*, by making available many songs on various phases of life which children can now appreciate to a greater degree because of their own expanding expressive efforts. Limitations of time will not allow for the further development of these points. However, by way of summary, the entire viewpoint of the new curriculum is based upon an organismic psychology, which conceives of music as a unified whole in meet-

ing better the needs and purposes of a live child in wholesome living, thus becoming an expressive experience of increasing significance, and striking deeply into his innermost emotional needs.

*When and where does creative music appear in this curriculum?* The answer to this question now becomes reasonably clear for both the old and the new curriculums. Creative music appears whenever or wherever a child or a group of children utilize music as a medium of expression of meanings to satisfy some need arising in the experiences of daily living. Since the old curriculum is little concerned with the daily living of children, there can be few opportunities for genuine creative expression. Recognizing the trend toward creative expression, however, such formal schools designate certain music periods as "creative music" periods, and teach therein a technique of song composition in accordance with their atomistic concept of learning. They assume that creative expression can be tuned in at 8:40 and tuned off at 9:10, for they do not realize its relationship to the larger life experiences. Since the new curriculum consists of all experiences of children vital in improving daily living, the needs for utilizing music as a medium of expression are many and varied. Consequently, creative expression becomes a vital part of many experiences.

Furthermore, there is a uniqueness or creativeness to appreciation. Whatever be its origin or limits, the functional amount in any instance can be greatly increased and the quality greatly improved if it stems from the same general experiences and needs as creative expression and is intimately related thereto. The expressive experience gives a richness, depth, vitality, unity, which make appreciation of the musical compositions of others more unique than when such expressive experience is lacking.

Finally, a discussion of creative music would not be adequate without reference to the place of the teacher. Perhaps I can call this to your attention best by quoting a passage from a recent book:<sup>1</sup>

"The teacher is like a lookout man in the National Forest Service. The crucial moment in the vocation of each comes when he sees the smoke from some incipient fire. Only the teacher's duty is wisely feeding, not extinguishing the flames. He must increase his ability to detect the smoke from the spark of creativeness in each child and to aid him to fan the incipient fire into a flame of unique endeavor."

<sup>1</sup> Fox, Lillian Mohr and Hopkins, L. Thomas: *Creative School Music*. Silver, Burdett Company, 1936.



# INVITING TOTS TO WRITE TUNES

[Introduction to a Demonstration]

MARY C. DONOVAN

Greenwich, Connecticut



MUSIC EDUCATORS agree that the particular aim in music education is to develop an appreciation of the beauty in music. We list our objectives as: (a) cultural, (b) ethical, (c) economic, and (d) social.

I believe that the expression of musical thought and feeling is a valuable social experience. And, I contend that this rich experience is gained by writing tunes. Indeed it is an accomplishment to sing, to play, to hear others' compositions; but a lasting joy to write a tune of one's own. By reason of one's own small experiment in making a picture, building a verse, or writing a tune, one comes to enjoy and to understand another's composition or picture, or poem, or musical work.

Have you not observed that little children at play sing tunes and word sentences quite freely and easily? These expressions of feeling—are they folk tunes? The music from the hearts of the children? Why should not one phase of music education aim to develop tune writers as well as tune readers or acute listeners? Yes, all about us on God's good globe children are studying music! Do we expect many to become performers? Composers? Or do we hope that music lesson time in and out of school will provide an opportunity to sharpen the musical taste of young people and will provoke a desire to store the heart with melody and harmony?

*The Teacher.* It is the business of a fine teacher to make children feel happiness in their achievements. He must be alert in devising ways to focus the attention of young people on tune and rhythm and to show how necessary each is to the other in order to produce harmony. He must have ability to create an attitude in the group which favors tune writing—an attitude that makes attention and work habitual. He must have a sense of humor that will carry teacher and student over "tender" situations. And, the teacher's sense of proportion should insure emphasis on important points for composition in music. A teacher's duty is to help these young people to a spirit of learning and a desire to continue study.

*Social.* If tune writing unifies efforts and musical feeling by fostering group participation and gives habits of team work, sociability is being developed. If results in tune writing bring to the top of the list a composers' choir, ends in music education are perceived. I judge that there should be as many "solo" tune writers as "solo" singers in any grade room. (Usually there are more.)

*Procedure.* This phase of music work (tune writing), which I am about to exemplify with the aid of Miss Thompson and these gracious children from Greenwich, challenges originality and provides an experience which makes us feel that we are entering an "enterprise of learning."

It bestirs us to a new interest in the written page, the music score, to facts in subject matter, in rhythm, in phrase, in form, in tone tendency, chord progression and harmony. (These beauties in music are often hidden from children's view by the teacher's routine of "giving a lesson.") Yes, children's thoughts and experiences at play, at home, or at church may be recorded in tunes or in verses. And, teaching them to write tunes leads to writing larger music forms. For "notes" are as necessary to music composition as "words" are to story writing.

*Results.* Less difficult becomes the way to introduce new scores. For writing tunes employs a knowledge of tone tendency, rhythmic repetitions, phrase lengths, and the A, B, C of form. Perfection in expression is all-important whether you are drawing a picture, making a tune, or composing a story. By its application in the classroom, over a period of years, I am convinced that tune writing is a phase of music study popular to all classes.

*Students.* (1) Acquire ability in the use of subject matter at a time when they need to know it for this particular purpose. (2) Learn to judge form structure and mode in music by the effort of writing. (3) Feel an appreciation of greater compositions through their habits of "making" tunes. (4) Experience a tendency to compose ideas *in order*. Order and form in music prove its beauty. (5) Musically inclined are given one more mode of expression.

*The Challenge.* During these interesting days of school curriculum changes and, with the prod of "integration and correlation," plus the separation of classes into several groups for units of work, have you not felt the demand for creative leadership? Leadership in instruction is the test of a teacher's position in the school or community. Therefore, have in mind a clear view of the purposes of music education, and prune or plant as the seasons change.

*Demonstration.* Any learning process that enlists or holds the interest and develops the musical ability of an entire class, a small group, or the individual, is proof of its effectiveness. At this point I suggest that music teachers take the attitude of offering to lead. The way the pupils react and the results obtained test your leadership. Now, what we are about to demonstrate is a drill or practice activity. We shall show some technique acquired which makes effective participation in *tune writing*. You will observe the viewpoints of the children and whether they are benefited and enjoy this "learning process." Does each girl have faith in herself? Is she made confident of her ability to do well? Do the results obtained merit this procedure in music education? Is tune writing cultural? Social? Ethical? Economic?

In conclusion may I state that tune writing as a "music activity" provokes and promotes an appreciation of rhythm, form, melody and harmony.

[Here Miss Donovan demonstrated with a model class from Mason Street School, Greenwich, Connecticut.]

# ENRICHING THE SCHOOL PROGRAM WITH CREATIVE MUSIC

VELMA W. HENRICKSON

*Principal, East School, City of Long Beach, New York*



ALTHOUGH I SPEAK from the standpoint of a principal, my remarks should be challenging to music supervisors when they consider what we have accomplished in creative music as a result of the coöperative work and sharing of classroom teachers. I wish to describe briefly my situation.

Our school is located in a suburban resort on Long Island. In the summer from sixty to one hundred thousand people visit over the week-end, and in the winter we have a population of eight thousand, who stay, for the most part, because the schools are good. Our particular school has over five hundred students, twenty-two teachers, full-time librarian, nurse and secretary. We have a penmanship supervisor, physical training instructor, art teacher, a vocal teacher two days a week, and an instrumental teacher three days a week. Over one-half of our students in the fourth, fifth and sixth grades are studying instruments within the school day, and we have sixty pupils who can play the piano. Our superintendent is a progressive man who has real vision for school growth. We have the traditional as well as the enrichment side. We stress music but I do not want any principal in this audience to believe that we neglect the three R's in our school. We test by standard tests and compare results from time to time.

No school can build a program in music without community support, and six years ago our Parent-Teacher Association established for us a Creative Music Fund. This allows us to publish one thousand copies of some music that has been created by the children each year. Do not misunderstand—we are not trying to make music publishers out of these children, neither are we trying to make composers, but we are trying to preserve in good form something that the children have done. I have brought with me today a 3A contribution that you may see.

Our attention is centered upon the group. We believe that from group work the individual will emerge if he possesses those qualities that will later make for talent. Our work in creative music is built upon the creative song, and at present we have a classroom teacher who is doing this kind of work on regular afternoon schedule. This key teacher (as we call her) for creative music was developed within our organization. You can see at once that we believe in planning and re-planning for creative work.

## CREATIVE SONG

Now how do we build a creative song? It may not be the way you build it—but it is one way and it *works*. When the classroom teacher, either through her own initiative or through suggestion, finds a series of rich happenings, she talks the experience over with the key teacher of creative music, or if nothing happens, the key teacher may be invited to observe a series of lessons—but there is some kind of rich experience or preliminary development in each case. In case the classroom teacher can build her own poetry, which must be in uniform meter and rhyme, she does so; if not, the key teacher in creative music builds the poetry. It is amazing how many teachers cannot build creative poetry, which is so closely related to music with children.

We do it this way: By skillful questioning we get a beginning line. These are submitted orally by the children. Some teachers write these lines

on the board as they are given by the children and then a good line is selected. We do not; we are afraid of a certain lag which might kill the interest. Sometimes the line will be given and the whole class will say, spontaneously, "Oh, that's good!" Then we get the next line, and next, and next. I have seen fine ideas of mood, rhythm, expression, form, feeling for the scale, syllabication, and countless other learnings brought out in the development of these lines. We get few examples of the so-called "banged" rhyme.

When the poetry is finished the teacher makes a staff on the board and decides the key. The children offer the first phrase. It is surprising how well our children, as a result of many experiences, do this. Of course, as was brought out in one of the answers to questionnaires which I sent out, the older children have less abandon, because something has happened on the way that has killed the spontaneity in them.

The work must move with a quick tempo, and it takes thirty minutes in our classes to get four phrases of lines and music. We never ask children to copy—again we are afraid of lag which might kill the interest—but many pupils do copy, take the music home to play, and bring back many more tunes. I want to particularly stress the making of a creative song because it is on the creative song that we build our material for the creative operetta, which I have been asked to discuss here. In fact, our operettas are really summaries of power which we have developed with the creative song during the school year.

#### CREATIVE OPERETTA

I am going to tell you about the last operetta we gave, which included one hundred and fifty students, and the working together of twelve classroom teachers. From the day of the first faculty meeting to the end of the operetta it was just five weeks. We have learned to put the show-off performance in its true perspective. I wonder if you music supervisors realize how you multiply the responsibility in administration when one of these musical projects starts in a school. It is for that reason that I tell you so concretely just how we organize our work to eliminate confusion and conflict. I am sure that you, with your fine musicianship, will be able to formulate principles as I give in such an elementary way real examples of what we do.

The purpose of our first faculty meeting was to find the story that had been a part of the children's experience. We decided that our children had been doing fairy tales for a long time and we wanted something different. At that time the story of Joseph, which was in our third grade reading material, was suggested. At the second meeting, although we had some discussion, we decided upon the Bible story of Joseph. It had been a part of a reading experience for at least seventy-five of the children. Whether the children played a part in the decision to use this story, I do not know. Personally, I believe that the choosing of the play is so important that I should never leave it to the deciding of children, especially when there is such a large cast. Our librarian played an important part at both of these faculty meetings. She secured illustrated copies, books on Egypt, and decided for us the edition we were to follow for the story.

At the third meeting—and it was still the first week of the project—we plotted the scenes. At this meeting the nurse was necessary. (Children become over-stimulated when something unusual takes them out of their routine—and the nurse at this time must change her whole program and study children who become excited in the experience of an operetta.) The penmanship and art supervisors were asked to attend. The scenes were

plotted on the blackboard and large squares were made for each scene, with spaces left between. (The spaces signified that a group of peasants would summarize the plot after each scene.) The scene plots were as follows: Shepherds in the Field, Bargain Scene, Joseph in Prison, Pharoah's Court, Famine Scene, Joseph at Court, etc. The result of this meeting was that each teacher was given the responsibility of one scene—although the children in this scene would not be pupils that were her own. The art supervisor of the high school, who had been in Egypt, brought costumes and pictures in order that she might give an illustrated talk for background. The meeting was over and each teacher began to survey pupil material before casting time.

Meeting number four was the casting meeting. Each teacher who participated in the operetta came with her class list and the school nurse with records concerning the health of the pupils. The physical training instructor played an important part in the casting meeting because she knew the children who danced well and did not want them lost in other parts. The casting sequence was as follows: majors, minors, individual talent, peasants, or dancers. After each child was cast the teacher checked him off her class list. For the remaining children who were not assigned the faculty created parts. (Any school that sponsors creative work will have creative teachers.) At this fourth meeting teachers who were not assigned to scenes accepted certain definite responsibility. These responsibilities were: business manager, scenery painting, properties, speech work, and costumes. The latter responsibility was great and all teachers tried to assist on the day parents came for material. There was also a censor for the operetta who decided the acceptance of creative lines and songs. Arrangements were made for a daily auditorium schedule to prevent conflicts in practice periods. A study hall for children was taken care of by a cadet teacher. The next morning, notes, sent out from the office, asked parents if children could participate, and asked them to accept responsibility for costumes and any extra costs. The parent approval, which is the result of good community support, was almost unanimous and very little re-casting was done. By the middle of the second week the faculty planning was over and the creative work had started. Lines were being made and songs were being created. The daily ensemble periods were used to present songs as they grew. Creative drama and music occupied sixty per cent of the school time. In the fourth week the first two acts were practiced so that they might be criticized by the entire faculty, and the fifth week the third act was presented for criticism. The last three days before the operetta was scheduled the entire morning was given over to practicing. The teachers made the finale and the overture, and in this operetta, as in every other we give, we insisted upon professional musicians—piano, violin and cello. The faculty had planned two weeks to have the children work three weeks. (And we are being told today that planning is integration.)

Now what came out of the operetta in creative music? We found twenty-eight opportunities to sing, and this did not include music for dancing and individual talent. The Peasant Song was excellent. This was made by children who were to be the peasants, with the help of one class that excelled in creative song. This music has been criticized by men in the music field and pronounced good.

For the theme song the faculty had decided that the lines should be about love and forgiveness, but the children would not accept this. They chose instead a song called "Joseph the Dreamer of Dreams." The first time this

new song was taken to the auditorium the faculty was quite sure that its popularity would defeat any idea they might have had in the past. It did—and we had no control over it. This little theme song is an oddity. It begins on the second tone of the scale. That would be an error in your estimation but it became the accepted song of the operetta. It began and ended the finale. The children sang it when the curtain opened and Joseph was on the throne, and Joseph sang it when he made his first entrance to the stage. It was made by a class of third grade children.

The song for the King's Guards was created by four boys who merely introduced themselves in singing and told their duty. The Song of the Caravan was made under the guidance of a fourth grade teacher who excelled in creative language and its development was supported by a background of rich experiences. Song of the Shepherds, Drinking Song, Echo Song, and others were appropriate and lived through the life of the operetta for the children.

One of the most effective phrases created by the children was a response which showed the mood of the peasants as they grieved for Joseph. The words of the response were, "Ah, poor Joseph!" The response began in F-major and ended in D-minor. The children did not understand this from a technical standpoint, *but they created it*. This is just another refreshing example of spontaneity and shows how much it pays to work with children. The response was sung five times during the operetta. The Famine Song, at the suggestion of the children, was adapted from a little tune they had made the year before. This class had been taught the simplicity of wording, and as the nutritionist had given health lessons on what happens to the body after starvation periods, the song was most effective.

- We had one song in the operetta that no class owned. One teacher confessed to me that in the hurry the children had made the words and she had made the music. This was very gratifying because when this teacher came to us three years before she knew nothing about the development of creative music.

#### NEED FOR CREATIVE MUSIC

One of the greatest values afforded by music in life is creative leisure. An immediate value of creative music in the school is that it gives to teachers a growing respect for the possibilities in children. It gives life and interest to a school and it lets young people see how things are made and gives them something which they have made.

To you music supervisors I want to say that you have written little about creative music and some research, which I have done, shows me that as music supervisors you are creating little. It is amazing to me that you who lead such a fine profession allow yourself to become so programmed that you have no time to create. Nothing could give your profession more respect than the fact that you, too, are making music.

# COURSE OF STUDY IN MUSIC FOR GRADES 1, 2, AND 3



[NOTE: The Music Education Research Council is engaged in preparing a Course of Study in Music that will embrace all years from the Pre-School and Kindergarten stage to the final years of the Senior High School. Karl W. Gehrken was assigned preparation of the section dealing with Grades One to Three, and prepared this statement for the Council. It was studied and approved tentatively by the Council during the biennial convention in New York (1936), but final acceptance was withheld until other sections of the entire course, with which this section must articulate and coordinate, could come before the Council. Printing in the *Yearbook* and the *Journal* was, however, recommended by the Council.]

## I—OBJECTIVES

### *Introductory Statement*

THE MOST important objectives of the first three years of music teaching are: (1) to help each individual child to use his singing voice well; (2) to help each individual child to respond to musical rhythm with free and appropriate movements of his body; (3) to cause the probably already existing germ of interest in music to develop into a definite feeling that singing and other forms of musical participation, including listening and creating, are among the most delightful activities of the school day; (4) to bring the children into contact with a large amount of good music so that in learning to sing beautiful songs and listening attentively to compositions heard they will gradually come to hear more precisely and analytically and will through their singing and listening learn to understand the details of music better and will therefore appreciate it more keenly; (5) to familiarize the children with the notation of simple songs so that there may be laid the beginnings of a sound foundation for sight singing, and of still keener understanding of music itself through the study of its notation.

The musical experience of most children prior to school life is meagre. It would be highly advantageous if each child had been sung to by his mother, and had, during his first three or four years, begun to use his own singing voice. It would be equally fine if, in response to music heard over the radio or through other media, he had learned to make expressive rhythmic movements with his body. And it would be an enormous advantage if, in all the various homes from which these six-year-old children came, there had been an attitude that would, for example, cause the family to stop talking during the radio performance of a high-grade composition; a feeling that music is something important, something that must be given primary consideration, like food, clothing, and shelter.

But we can hope for no such environment except in the case of the occasional child. Therefore, recognizing conditions as they are, the school must not only teach *music*, but must from the very beginning teach children that they *need* music. This is to be accomplished, not by precept or argument, but by bringing our pupils into the living presence of music itself, daily, under such delightful conditions that the art will be given a chance to work its own charm, to motivate itself through the satisfaction felt in the musical experience.

A great deal depends, here as everywhere, upon the teacher. If the teacher loves music, has a fair singing voice, is exhilarated by rhythm, can play the piano at least a little, and has a certain taste in teaching and selecting songs, most of the children will quickly respond by singing with pleasant tone quality and artistic song interpretation; and by making rhythmic movements that are graceful and expressive. But if the teacher is a dull or unmusical

person, the children will hardly come to the point where they love music and consider it a highly important item in the program of the day. Because first impressions are so very important in determining life attitudes, and especially because the child's early environment is now regarded by psychologists as transcending in influence all other periods of his life, it is extremely desirable that the teaching of music in the lower grades be in charge of a genuinely artistic person, with a light, true singing voice and a sincere interest in music. No grades are more important than the first three, and in order to achieve our later objectives, a sound foundation of vocal ability, rhythmic response, favorable attitude toward music, ear training, and sight singing must be laid in these early grades.

### *The Voice*

The most important item in these lower grades is the use of the singing voice. Different teachers employ various methods and devices for getting the child to sing the correct pitches and to use a light, beautiful tone, true to pitch. The method is not so important as the result, and if the teaching is good most or all children will be able to "carry a tune" by the end of the first year. During the second grade the voices develop still further in the direction of pure, true, expressive tone and by the end of that year there should be no non-singers—unless in the case of the abnormal child with a defective ear or voice. In the third year the voices progress still more in the direction of beauty, purity, flexibility, and expressive power; and the singing of eight-year-old children, when properly directed, is often so beautiful as to move one deeply.

Such a result will be achieved only, however, on the basis of a program of individual instruction. The teacher must learn to listen to individual voices, must go about among the children, suggesting here, encouraging there; stopping on occasion to give some child a half-minute of private vocal instruction, and keeping his ear on what individual voices are doing and not merely upon the general effect produced by the class as a whole. The teacher will from the very beginning encourage the children to listen to their own voices, so that they may learn by self-criticism based upon comparing their voices with the voices of others who sing better, and striving steadily toward the standard set up by the teacher.

### *Rhythm Training*

Almost as important as training the child's voice, is training him to respond gracefully and appropriately to musical rhythm. Such response must at first be based on listening, so rhythm training is at the same time an excellent means of training the ear to listen more definitely. The teacher plays a simple rhythmic composition on the piano; the children listen and make muscular movements. (A room with an open space is desirable here in order that the entire body may be used.) Sometimes the music is a folk dance and the children thus begin to hear about other parts of the world and the various customs of different peoples. Again, the teacher announces a singing game, and the children make appropriate rhythmic movements as they sing the song. At another time they dramatize some song—rhythmically of course. (In these two activities the teacher must so choose the material and direct the activity that the violence of the movements may not interfere too much with good tone production.)



A percussion band is organized, instruments are provided, certain musically responsive children are chosen to play. They perform on their instruments, listening for the mood and pattern of the music; they learn to play during certain phrases and to keep silent during others; they begin to suggest certain instruments as appropriate for certain phrases of the music; they learn to listen for repetition and contrast; and they thus come gradually to appreciate the characteristics of mood, rhythm, and design. Before long all are participating and even the slower ones are often awakened through this type of experience.

In these various ways the children are trained in physical response to musical rhythm and in a more discriminating attitude toward various types of composition, and in addition, when the time comes for the presentation of notation, its rhythmic aspects will not be discouraging, for, having come to a point of understanding in the case of rhythm itself, the symbols for the details of rhythm will more readily be apprehended. And the children will have become more graceful and expressive, better poised, and more confident because of having become more free in musical response.

### *Attitude*

These two activities, learning to sing and learning to respond to musical rhythm, are so delightful that under good teaching most children soon come to love the music period and there is thus engendered in them the beginnings of a love of music both in and out of school that becomes deeper and wiser with each succeeding year. Creative work helps immensely to develop this attitude, and the wise teacher will encourage his pupils to invent little tunes, (perhaps to original words) and will write the best ones on the board for the class to sing, in this way teaching the notation of music from yet another angle in preparation for sight singing. In the rhythm orchestra and in other phases of rhythmic training likewise, the teacher will often ask the children for suggestions, and the feeling that their opinions are being considered and that their attempts at self-expression are at least viewed tolerantly—these things will have much to do with developing real enthusiasm for music, and with deepening and broadening their enthusiasm to the point where skill, knowledge, and taste all develop far more rapidly than they do under a teacher who himself takes all the responsibility and gives his pupils no chance at self-expression.

### *Appreciation*

In order to *appreciate* music one must learn it understandingly, and our fundamental objective throughout school life is to stimulate deeper and wiser appreciation on the part of all pupils. Most children, when they are first brought into contact with music, like it. This attitude must be conserved, but it must change its character. The ear must be trained so that it hears perfection and variety of tone quality and enjoys them; and likewise hears imperfection of quality, lack of variety, and inaccurate intonation—and is disturbed by them. The body must be trained so that it responds to rhythm, with full enjoyment on the child's part of the experience and a growing knowledge of rhythm as the movement in music and the principal organizing factor in musical design. The mind and the feelings must become aware of musical effects both broad and subtle, this resulting in greater and greater delight in the various types of perfection both in composition and in per-

formance; and in more and more annoyance with dullness, tawdriness, and imperfection not only in composition but in both the child's own performance and that of others.

In the first three years such development comes about through various types of musical experience: A feeling of rhythm grows through physical activity, singing, and listening. Simple form gradually comes to be understood through participation in folk dances and other kinds of rhythmic activity, as well as through singing and listening. An appreciation of melody results from singing, listening to vocal or instrumental compositions, and inventing tunes. The most common orchestral instruments gradually come to be recognized when seen or heard.

To grow in power of appreciation one must become more critical in the sense that he evaluates both musical compositions and their performance more wisely, apprehending both good and bad, enjoying the good more and more and being annoyed by the bad to the point where his own performance becomes more perfect and where at the same time he is impelled to search out better music and better performance to which to listen.

This is a long process, extending through an entire musical lifetime, but it ought to begin during these early formative years, and the activities herein recommended are the means for getting it started.

### *Sight Singing*

Finally, there ought to be at least the beginnings of familiarity with the notation of music. This is desirable, first, because a knowledge of notation leads to greater comprehension of music itself, since the eye now reinforces the ear in its attempt to analyze the various details of musical structure; second, because skill in reading music is an invaluable tool for getting at music. Now that part-singing is being emphasized to so great an extent in the upper grades and high school, and especially because of the enormous development of instrumental music in recent years, such skill is more necessary than ever, and the teacher who fails to guide his pupils even in these early years in the direction of comprehending music notation is either short sighted or shiftless. The particular method of approach is not so important as that the approach shall be made, so at some time during the second or third grade, pupils shall become acquainted with the notation of simple music so that from that point on they may learn more and more of the songs that they sing by reading them; may understand in greater and greater detail the construction, not only of these songs, but of all music; and may be more adequately prepared for learning to play an instrument.

### *Ways and Means of Attaining Objectives*

The ways and means of attaining these objectives in the case of the majority of pupils are not as important as that the teacher, supervisor, and school administrator shall think through the whole program of music education, shall decide what things are of fundamental importance, and shall devise methods and provide materials for insuring the achievement of a significant and functional result. Methods will naturally vary somewhat, but in every case they must be based on sound, fundamental principles of psychology. Taste in materials, likewise, will be different in the case of different teachers and supervisors, but here again the choice must be based on the fundamental

principle that the quality of both texts and music must be as high as children of six, seven, and eight can grasp and that learning inferior material is a waste of time.

## II—EVIDENCES OF GROWTH AND ACHIEVEMENT

It is highly important that the teacher shall, in making his plans for the month or the day, keep his eye on the ultimate objectives of the grade in which he is teaching and shall from time to time stop to see whether definite progress is being made in the direction of these objectives by at least the majority of his pupils.

Are my children loving the music period so much that they ask for music in their homes? Are their voices becoming clearer and clearer as the year goes on and as they progress from grade to grade? Are their speaking voices improving as a result of their musical training? Are they becoming more and more expressive in their response to rhythm? Is their intonation becoming so perfect that when the pitch pipe sounds the tonic at the end of the song the voices match it exactly? Are they aware of the phrasewise construction of their songs and do they listen for repetition and contrast? Are they coming to know the orchestral instruments by sight and by sound and are they enjoying color in music to a greater and greater extent? Are they taking keen delight in making up little songs of their own, and are these songs becoming more and more unified and coherent? Are they eager to suggest possible instruments to play certain phrases in rhythm orchestra music and are the suggestions becoming more and more intelligent? Are they suggesting an occasional piano accompaniment for some of their songs and enjoying the experience as an artistic event? Can they sing many songs from memory, including a few "community" songs? Do they come early and stay late in order to play on the piano or perhaps to hear a phonograph recording of some favorite composition? Are they asking to have certain excellent records played on the phonograph or do they continue to call for the merely noisy or sensational record that they may have heard and liked at the beginning? Do they discriminate as to radio programs, and are they beginning to prefer the better ones? Are they suggesting to their parents that they want to study the piano or an orchestral instrument? It is questions such as these that show up the quality of the teacher's work, rather than any formal testing device, and it is in this way that the teacher's work is ultimately evaluated and measured.

## III—CORRELATION AND INTEGRATION

The emphasis today is on the connectedness of everything, and this has penetrated even into lower grade school life. Things become more interesting, more significant, when we understand them in their relationships to other things—and they are learned more quickly and remembered longer. So instead of teaching isolated subjects, the school of today is helping its pupils to become aware of the connections between and among various subjects; and the school of tomorrow is clearly destined to integrate these various phases of learning into a far more significant and more functional educative experience in the case of each individual child.

All this is good, and the wise teacher of music, being aware of the trend, will do all that he can to help his pupils to realize the connection and relationship between music and geography, music and nature, music and pictures—

and the like. And he will coöperate with the other teachers in seeing to it that all the subjects are integrated into an educative experience which is so vital that it will actually function in the child's life outside of and after leaving school.

But in taking this coöperative attitude the teacher will not forget that certain pitfalls are to be avoided: That often the correlation between music and a subject like geography is a *word* correlation only; that sometimes, in an attempt to coöperate with another teacher, a song of inferior quality is dictated by the principle of correlation whereas a song of better quality is demanded by a still higher principle; and that the most important educative power of music is its spiritual influence, its exalting effect on the soul of man, and that this influence, this *education through music* must not be lost merely in order that music may be correlated with geography and other subjects.

It is also true that music education must be progressive from grade to grade, the child growing steadily in *musical* skill, *musical* understanding, and *musical* taste; and the principles of correlation and integration must not be allowed to interfere with such development, otherwise music will fail to do the thing that it as an individual subject can do better than any other one.

#### IV—INDIVIDUAL DIFFERENCES

Difference in the ability of various individuals is nowhere more striking than in the case of music. In the first grade there will be certain children who at the end of a month will already have developed farther than other children in that same group will go by the end of the year—or for that matter, by the end of three years. Certain children “take to” music, and whether this is due to inheritance or to early environment, the ability must be recognized. Other children have “no ear,” sometimes no sense of rhythm—and these too, must be considered. To teach thirty-five or forty pupils, some of whom can sing with light, lovely quality at the end of a month, and others of whom will never be able to sing in tune at any time in their lives is a difficult task.

The wise teacher will note the musically precocious ones and will encourage them to do more than the others. They will constitute the “choir” which will be allowed to sing the new songs before the others attempt them. They will be the first members of the rhythm band to be chosen. They will be encouraged to play on the school piano when this can be done without disturbing others. They will become pupil conductors of singing or of rhythm orchestra playing. They will be given books of musical stories to read “in between times.” They will be singled out for later membership in piano classes, in string and wind groups.

The musically dull pupils at the other extreme will be encouraged to do as well as they can, but will not be treated harshly when they have reached the psychological limit beyond which they cannot go. And if they are not so enthusiastic about music as the others, the teacher will remember that all of us are normally more enthusiastic over something that we can do well than over something in which we are clumsy and uncertain. So he will treat all such pupils kindly and sympathetically.

#### V—MATERIALS

In order to achieve the objectives set up for the first three grades, the following materials should be available:

(1) Several books of rote songs in the hands of the teachers. The songs in these books should be of excellent quality, but simple in construction and for the most part short, especially those for the first grade. The range should not ordinarily exceed d'-f'', and the greater number of tones in any given song should lie between f' and d''. There should be variety of musical style, but a large proportion of the songs should be so constructed rhythmically that the children will have plenty of opportunity to sing long tones, these being essential for the development of purity and correct intonation in singing. The texts should be simple and child-like, but not silly or childish, and the verse must be of as high quality as the music. From the standpoint of maintaining interest, there must, of course, be considerable variety of subject, so far as possible all the interests of six- or seven-year-old children being represented.

(2) At least in the first grade, a keyboard instrument for playing accompaniments, for giving the pitch, for rhythm training, and for informal experimentation on the part of individual children during recess periods and at other times when such an activity will not disturb the teacher or the other children. This instrument should be tuned to Philharmonic pitch (A-440), and if it is a piano it must be retuned at least twice a year in order that it may be conducive to encouraging the children to sing with correct intonation rather than otherwise. Such an instrument may be made available to several rooms if properly mounted.

(3) If no keyboard instrument is available, the teacher and children will be at a very considerable disadvantage, and in this case the teacher must have a chromatic pitch pipe for giving the correct pitch of each song.

(4) Sets of music books for the use of children in the second and third grades. These books may be used for definite, organized work in learning to read music notation; or they may be books of songs which the teacher sings to the children, and which the children learn more quickly because they have the words before them. They will also learn something from seeing the music notation, and will gradually come to the point where it seems natural to have books in their hands when learning new music.

(5) A set of rhythm band instruments, together with suitable material for the teacher's use in conducting rhythm band work.

(6) A good phonograph with a turn table adjusted to give the correct pitch, and from 50 to 100 carefully selected records suitable for small children.

(7) A radio receiving set is desirable.

(8) A small collection of piano music for the teacher to use in playing for the children.

PART I—PAPERS, ADDRESSES, DISCUSSIONS

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SECTION 4

MUSIC IN VILLAGE, CONSOLIDATED AND  
RURAL SCHOOLS

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COURSE OF STUDY IN MUSIC  
FOR RURAL SCHOOLS

A REPORT OF THE MUSIC EDUCATION RESEARCH COUNCIL

# WHY THE ENTIRE SCHOOL MUSIC TEACHING PROFESSION SHOULD BE MORE INTERESTED IN RURAL SCHOOL MUSIC

GLENN GILDERSLEEVE

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AFTER ONE HUNDRED YEARS the need for missionary work in music, such as was started by Lowell Mason, is still urgent. May I refer to ourselves in this group as the musical apostles of America—apostles of music for rural boys and girls, to pupils of village and consolidated schools, to the children of America who by circumstance live in our less wealthy and less progressive sections. Altogether this means between one-half and two-thirds of the children of our schools without music in their hearts, without songs on their lips. We are agreed that music educators should not be too proud as long as these conditions exist, that the call of “go ye into all the world and preach the gospel” of music to every child still is sounding, and that professionalism in music education continues to demand missionary enthusiasm.

The opportunity for spreading music over these great untouched areas is better today than it has ever been. The advent of the radio, sound picture, and new leisure has persuaded general educators to accord school music increasing worth, until many leaders such as Dr. Florence Hale, and Dr. Payson Smith place it second in importance to reading in elementary education. Along with this recognition of our subject come new methods of administration for the control and support of schools, whereby a greater equality of educational opportunity is to be furnished all children. Federal and state aid to local schools will mean better teachers, better equipment and an enlarged educational offering that includes music. Music for rural children will be the direct result of revised courses of study for the smaller school, set up and supervised by county and state departments of education. The missionary-minded music educator can do much by talking individually to county superintendents, rural supervisors, state department of education representatives and legislators, whenever there is an opportunity, to make sure that these leaders are considering music as a part of the new curriculum for rural schools. Every music educator should be informed about these nation-wide changes and their relation to a wider spread teaching of music.

A general provision for rural school music will mean a better preparation of all grade teachers for classroom music teaching, for as soon as a state department of education assumes responsibility for rural music, several far-reaching policies are likely to become operative: (1) The prestige of this type of administrative backing encourages teachers to exert as much care in music teaching as in the teaching of any other subject. (2) Grade teachers will be required to possess a certain minimum musical ability and preparation to become certified. (3) Teacher colleges and normal schools will improve their music courses for grade teachers. (4) Attention will be given to developing better aims and standards for grade music teaching. (5) Effort will be exerted to improve the qualification of the grade teachers already in service, especially through extension or required summer school music courses. The advantages of these improved provisions for music teaching in all schools, whether rural or urban, are obvious. Thus, music teachers will often benefit their own immediate teaching conditions more by working for a state-wide policy which directs itself toward those schools without music instruction than in developing promotion schemes which concern their immediate schools only.

As the Good Book says, "Cast thy bread upon the water and after many days it will return."

Techniques that are being developed for rural music teaching and supervision are better suited to the needs of many city music classes than the graded procedures now used. This is true in two respects particularly: Adapting instruction to widely varying individual differences, and strengthening the weak grade teacher by the use of song records. Music is the only subject in which, as a general practice, children are tutored outside of school, yet must continue to be carried along with their regular grade even though they may have passed several years beyond the average attainment of their grade. Educators have ignored this as an educational problem in music teaching. Rural school methods start with the assumption that children of widely varying levels of achievement must be taught at one time, each child learning at his level. We need more of this type of teaching in regular graded schools. Well worked out rural procedures may point the way.

Probably the single most important bit of musical equipment in rural schools is the song record. Song records are indispensable to any general program of rural school music. They bolster up the weak teacher, making good singing with excellent tone and interpretation possible in every school. They provide an accompaniment for enriching the singing experience in rooms which have no piano or organ, or lack a teacher who can play effectively. They help teachers with average music ability to teach part songs musically and accurately. After an extensive use of song records in rural schools, the writer feels they should be used much more than at present in many graded schools. They are fool-proof guarantee for good music teaching if used regularly and properly.

Many cities can profitably study the methods of rural music supervision. Where classes are visited only once in six or eight weeks, effective supervisory methods are being worked out at a very small per pupil cost, because of necessity. Incidentally, it should be noted that service of this kind is being provided now in counties in several states and can be financed under average conditions for about fifty cents per pupil per year. Necessity has been the mother of some good supervisory inventions.

The establishment of rural music programs will increase the demand for special music teachers. In many places county music supervisors can be used to excellent advantage. There is a need for courses to prepare music specialists for this type of supervisory work. In addition, the village or consolidated high school will want a part-time teacher of music, a person who can teach music and English, music and history, music and art, or some other such combination. This person must be like the country doctor, able to deal with all types of cases, in most any kind of teaching surrounding and with the minimum equipment. With the development of rural school music there will be an increasing demand for this type of teacher, one who is not high-brow, but possessed with an everyday musical sense understood by plain folks; one who can walk with kings but keep the common touch. Music educators should be aware of the conditions for music teaching in rural schools and familiar with the personal characteristics necessary to adjust to rural people before advising young people to prepare for rural teaching or recommending teachers for rural schools.

Many music educators in city systems are willing to attend parent-teacher associations or grange meetings in the surrounding rural districts and talk to parents about having school music, but find that they lack arguments that



appeal to country people. Simple, straightforward facts such as these addressed to rural people often make the strongest appeal:

(1) Music will not take the place of other subjects. Educators still believe that the three "R's" are important, but because we have better teachers, better textbooks and fewer children per teacher than when you parents went to school, there is time left over after the fundamentals are mastered for the teaching of subjects like music, art and physical education; (2) Music is not expensive. You will need a phonograph, but excellent non-electric machines can be found at second-hand furniture stores for \$5.00. An additional five dollars a year will provide records. Altogether \$1.00 per pupil will buy a first class music equipment consisting of song books, phonograph and records. (3) You do not need a teacher who is especially musical to have an effective course in singing and listening. Song records make it possible for the teacher to teach the children to sing accurately and with good tone even if the teacher cannot sing.

If facts as definite as these are presented to the parents of a rural community by an enthusiastic music teacher or supervisor, often parents will subscribe a dollar each to start the music work and after the first year the money can be raised by special programs, candy sales, or a dozen other ways. The old saying of "where there's a will, there's a way" applies here as elsewhere. And parents, whether they live in the city or country, want the best they can afford for their children, and when they find what a ridiculously small amount is needed for music instruction, that music will not replace other subjects and that their teacher can teach music effectively, they will want it. Country people do not need to have the values of music explained to them. They recognize that it is as natural and necessary to sing as it is to eat, to sleep or to fall in love. Their question is more whether anything so natural as *singing* needs to be taught. If they find they can afford music and that their money spent for music equipment will be well used, they generally accept the suggestion for music in their school enthusiastically.

Music educators should not expect the rural or small town school music program to be as specialized as the city school program. For example, let us consider instrumental music. Aside from the educational values to the pupil studying, there are two vital justifications for having instrumental music in the small school: (1) Instrumental playing in a school generally creates a more wholesome attitude toward the subject by the entire student body, especially when the program is starting and some boys may be saying that music is sissy. (2) An instrumental group is likely to make a stronger community appeal than vocal groups of the same musical advancement. On the other hand, in spite of these advantages, the providing of free instrumental instruction in school time is a questionable rural school venture because: (a) The smallness of instrumental classes will make the lessons too expensive for most small schools; (b) lessons cannot be scheduled without interfering with other school studies; (c) transportation difficulties and home duties make before or after school or Saturday lessons inadvisable; (d) the pupils cannot be taught enough about the playing of the instruments for them to receive real musical satisfaction from their own performance or to justify the cost of an instrument. In cities, school bands and orchestras are usually made up of pupils who have had their school instrumental study supplemented by private study. The city school's offering of class lessons for one or two years is to provide pupils an exploration of instrumental playing. If talented, pupils are directed to a private teacher for expert training and allowed to continue in

the school organization for ensemble practice. The missing link in the rural situation is the private teacher, and without the benefit of careful instruction of this kind, which cannot be provided at public expense even in city schools, the rural school is merely starting something it cannot finish, which may create an unfavorable reaction if attempted for a few years.

Another problem in our rural and small town communities is that they have no instrumental organizations in which these pupils can play after they have graduated. For the most part, the instrumental activities that exist among rural people are the playing of the harmonica or fretted instruments. If Professor Briggs is right that we are to help people do better the desirable things they will do anyway, then much rural instrumental instruction should be on these instruments if the playing of them is a desirable musical activity. But, even so, it is doubtful whether school time should be taken from other subjects to teach them. Altogether, instrumental music is much harder to justify in rural schools than is singing or listening. There is much value to be had from school music without thought of special activities for selected pupils.

It is my belief that the increasing interest in rural school music will re-emphasize the importance of good classroom teaching, which to me is our single most important task as school music teachers. After a music program is established, "Music for Every Child" should still be our slogan.

In spite of our splendid achievements as teachers of music as a special subject, I believe we have ourselves to blame for so much omission of music from American schools. We are inclined to have been too specialized, too high-brow, too "stand-offish," too much set off by ourselves. Before we get music to every child we will need to follow the teaching of that old song "Put dem cookies on the lower shelf where the children all can reach." We scare grade teachers until they think they cannot teach music. We bamboozle our administrators till they say, "I keep my hands off music for I don't know a thing about it except that if one wants to start a fight, stir around a little in the church choir or the school music department." Ask many an administrator about the educational value of school music and he will reply like the general farmer does concerning the value of chickens, "Oh, I don't know as they pay so well, but we like the eggs and some special meat for Sunday." Such an administrator says, "It's nice to have the music teacher around for special programs, to help decorate the show window, for an operetta to raise money for the school fund." Further he says, "Next to our football team, the band is one of our best advertising mediums. It puts us on the map, but let's not talk educational values."

One hundred years ago Lowell Mason took as his task and mission the proving that all school children can sing, that they all should sing and that public school education is incomplete without singing. In spite of controversy concerning methods, procedures, or materials, that idea has remained unchanged for one century, with our single most important task still that of teaching children to sing—teaching all of them to sing, all of them to participate, all of them to become absorbed in beautiful music. To the extent that music is a regular classroom subject for all children, and taught largely by grade teachers, it is a fundamental subject within the reach of all. In proportion as it becomes a specialized training for the select few taught by highly trained musicians it becomes expensive, prohibitive, and perhaps is regarded by school boards as a "fad and frill." The rural school music set-up throws this distinction into relief for the entire profession.

As I said at the beginning I like to think of myself as a musical missionary and of all of us in rural supervision as musical apostles. There are seven of us who are appointed as state-wide supervisors to bring music into the school lives of every child in our respective states—of every child, rich or poor; white or black; city or country; genius or moron. While seven is the mystic number, it is my earnest hope that the spell will soon be broken. We need seven times seven such state-wide apostles to make our slogan of "Music for Every Child" a reality. I have shown you that music for all children is not likely to come except through state-wide and county-wide provision for music supervision. I have shown that the development of the rural program reacts favorably upon the music teaching already in existence. Therefore may I claim to have proven that every school music teacher should be interested in rural school music, not only in a general professional way, but from a direct, selfish point of view as a means of increasing the demand for and effectiveness of his own services. Is it necessary to ask music teachers to talk the cause of rural music, to work for state and county supervision with legislators, club leaders and general educators? I think not. Instead, may I wish our profession success in the undertaking.

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# ADVANTAGES FOR RURAL SCHOOL MUSIC OF A COUNTY-WIDE ORGANIZATION

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A NUMBER OF YEARS AGO, four schools in Medina County, Ohio, joined resources in the employment of a music supervisor. Before the end of the first year, five other schools had similarly combined and a second supervisor was employed. The second year four more schools joined with the original nine and a force of four supervisors was required to take care of the work. By the third year, five additional schools were added, bringing the total to eighteen schools and making necessary the employment of six full time supervisors. At the present time seven supervisors are employed—six full time, and one part time.

All of the schools in the county are administered and directed by a county supervisor who assigns all supervisors employed in the county to the various schools, and divides the work to be done among them according to the needs of the schools and the abilities of the supervisors. Thus, every centralized school in the county is visited weekly by at least three supervisors each doing the type of work she is best fitted to do. One directs the high school glee clubs; another, a specialist on brass instruments, directs the band and teaches wind instrument classes; another directs the orchestra and teaches string classes, while a fourth, a specialist in grade supervision, has charge of the grade music.

The departmental work which is possible in this type of organization is of great value. The tendency in modern education is toward specialization of subjects. A teacher cannot be highly efficient when she is teaching subjects which she is not particularly interested in, or capable of teaching. Thus an English teacher who must, because of limited ability along musical lines, teach part time music, usually becomes not only a poor music teacher but, because of her divided attention and time, she becomes a poor English teacher. So too, a supervisor whose training and abilities are in the vocal field cannot successfully carry on a fine instrumental program.

By combining the resources of the various schools in the county, teachers' salaries compare favorably with the salaries paid by large city systems. This makes possible the employment of fine teachers, each a specialist in her chosen field. N. L. Sims in his book, *Elements of Rural Sociology*, says: "The teacher is the heart of the school problem in rural America, and the school problem is the heart of the educational problem for millions of country children. If the teachers of these millions are to be chiefly of low caliber, the educational handicap upon the rural child cannot be removed; he must continue to be deprived of a fair birthright to which the urban child is a natural heir." If higher salaries are paid, the teacher ceases to become a transient, or to use her job as a stepping stone to a better position in a city school. A supervisor even of moderate ability, but of long continued service, will accomplish much more than a number of supervisors who might be using the position merely to gain experience or to qualify for a better position later on.

From the standpoint of the musical activities, the advantages of the county unit plan just described are great. The discouraging feature of the supervisor's work in the small school is the fact that the musical organizations are small and it seems impossible ever to develop a chorus, orchestra or band

that might approach the quality of a similar organization in a city school. Very often one finds a pupil of exceptional musical ability, or one who has had the advantages of private instruction, in an orchestra capable of playing only a very simple type of music. Naturally it is a difficult task to hold his attention and interest and often he becomes discouraged and drops out of the organization. To overcome this difficulty several experiments, attempted in the first few years of Medina County music, have proved to be so successful that they seemed to point the way out of many seemingly difficult situations.

A county school orchestra made up of some twenty-five players was organized. These players were selected by the supervisors from the high schools of the county. Rehearsals were held every week one evening at the county seat. This orchestra soon grew to full symphonic size. The more unusual instruments, such as oboe, French horn, bassoon, viola and 'cello were purchased from funds collected from various sources, such as proceeds from concerts and donations made by interested patrons of the county schools.

Later a county school band was organized on the same plan as that of the orchestra. Rehearsals for the orchestra were held during the first five months of the school year; for the band the last part of the school year and continuing through the summer months, with weekly concerts in the larger towns of the county. Money earned in this way was placed in a county fund from which instruments, music and equipment such as uniforms, stands, etc., were purchased. Five years ago a county chorus was organized with similar results. The chorus [Medina County Oratorio Chorus] which performed for you as a prelude to this meeting is a result of this organization. It is the purpose of these "all county" groups to give the ambitious and musical student of the local schools an opportunity to become a member of a much finer group than would be possible, because of small enrollment, in a single consolidated school.

A number of years ago a county music library was suggested; as a result we have at the present time a fine music library consisting of choral, orchestra, band, solo and ensemble music. In former years each member of the chorus, orchestra and band in the various schools was assessed a yearly fee, and this money was used to purchase music for the current school year for the local music organizations. We soon discovered that we were spending a rather large amount of money and receiving a rather limited variety of musical numbers for it. For example, sixteen orchestras in the county schools were all buying the same book. Granting that each orchestra would need fourteen books, this would make a total of two hundred twenty-four books, all of the same kind. Three instrumental supervisors were directing the orchestras. A suggestion was made that, instead of purchasing so many copies of one book we buy complete sets of several different collections for each of the supervisors which they might carry with them from school to school. Thus it was made possible to purchase five sets of books for each instrumental supervisor for the same amount formerly paid for one book.

Music used during the year is, at the end of the term, placed in what we call "the morgue" where it rests for a period of about three years when it is again put into active use—by a new school generation, to whom of course it is "new" material. The local boards of education are now assessed a yearly fee, according to the number enrolled in the music organizations, which is used to purchase new music, re-bind old music and buy new copies to replace numbers which have been lost or are not in condition to be of further use. This library is located in the county school office at the county seat

and is considered the property of all of the communities of the county. A local grange orchestra, church choir or an ambitious soloist may use the library without cost.

Another project which was started a number of years ago was the combining of schools for the making of costumes for operettas. By dividing up the expense of the sets between the eighteen schools using them we are able to costume each performance satisfactorily at a figure much less than the individual schools would have paid for the making of far inferior costumes, or for rental of costumes from a regular costume house.

Last year we presented in several schools the simplified arrangement of *Hansel and Gretel*. A very attractive "Cooky house" was built and suitable costumes for the characters and chorus were designed and made. The cost of the complete set would have been too great for any one school to finance, but by dividing the cost a reasonable amount was collected from each school presenting the operetta. Here again, as in the music library, the costumes and scenery become the property of the county system. At present we have eight full sets of costumes; many of these can be used for activities other than the operettas for which they were designed. Dramatic coaches often call for colonial, dutch or oriental costumes for use in school plays and pageants.

The question is often asked, how did all this happen; how could I go about to develop a similar organization? In answer to this may I say, not by preaching, not by force, but by the powerful means of demonstration. Farmers are often adverse to change. They are often exceedingly slow to depart from the ways of their fathers; they are notoriously conservative. Preaching and persuasive methods fail to get results. One method has been resorted to with singular success. The method of visual and, let us say, oral demonstration. It is estimated that about one in seven adults can reason from principle to practice or can be influenced by lectures, reports and bulletins. But four out of five adults will learn new practices by seeing them performed. Thus, with about eighty-five per cent of the people amenable to change chiefly by this method, it becomes of first-rate importance. Results obtainable by it have been nothing short of revolutionary. One might talk for hours to a group of farmers on the value of music as an educational subject, or the value of combining the various groups of the county for better results, but a short demonstration of fifteen minutes will often be convincing and sell a plan that might have taken hours to explain.

Early in the history of Medina County music the supervisors were continually demonstrating, to farmers' institutes, Parent-Teacher groups and community gatherings of various kinds. Several schools, not in the county music system in the early years of the organization, joined after hearing a demonstration given at a teacher-board member meeting. This demonstration consisted of a performance of a combined first- and second-year violin class, numbering one hundred, made up of players selected from the schools then in the system. This demonstration was followed later in the day by a union "all county" orchestra of 125 players.

Three years ago a county music festival was organized. Sectional festivals are held in four points of the county, with several schools uniting for each festival, and each school featuring several of the best organizations they have. The programs consist of glee club, chorus, orchestra, band, solo and ensemble numbers. The best organizations appearing at the sectional festivals are selected to perform in the final "all county" festival held about three weeks later in the county seat.

This year an ensemble festival was held, in which twenty-seven ensembles, the largest numbering eight members, participated. The program consisted of girls' sextets, mixed quartets, boys' quartets, string trios, brass ensembles, etc. Every school in the county was represented by at least one ensemble. Here again, as in the chorus and orchestra of the small school, one finds many problems. A fine boys' quartet might be developed in school "A" if one could only find a boy who could sing first bass, while in school "B" an equally fine quartet might be organized if one could but find a good first tenor. Here again we find a happy solution to our problem by combining two quartets, or by substituting the good first tenor from the one group and the first bass from the other for the singers who seemingly have difficulty with their parts, a fine quartet may be formed.

In order to illustrate the advantages of a county unit system such as we have in Medina County, in a concrete way, we have brought to this meeting seven small ensembles who will perform for you at this time. [Here followed the program by instrumental and vocal groups from various schools in Medina County.]

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# MUSIC AS AN INTEGRATING FACTOR

[Introduction to a Demonstration]

MARGARET GUSTIN

*Assistant Field Supervisor, Connecticut State Board of Education, Unionville, Connecticut*



EARLY IN December, 1935, I received a letter asking if we had a one-teacher school in our district<sup>1</sup> that could come to New York and give a program demonstrating music as an integrating factor in the school program. I talked with F. J. Penley who is supervisor of our district. We believe that music is an essential part of the school program, and we are always glad to share the work of our schools. The question was: "Which school shall we invite?" About that time, we were invited to a program at the Lovely Street School, Avon. Mrs. Becker and children of the Lovely Street School have a program for parents about twice a year, and give a summary of their accomplishments. The program which we attended was that type of a program. As we listened to the program, we decided that they should be invited to go to New York and present a program at this conference.

Our slogan is: "Living Schools for Living Children." Music is a part of life, therefore, musical activities form an integrated part of our educational program. Our endeavor has been to provide opportunities for children to participate in a wide range of musical activities, as these activities enrich units and various academic studies. We have a variety of music books in our schools. We have only one copy of some books, but we have sets of music books for group singing and some practice in technical work. We do not have all of our music based on a special theme or unit of work; however, music is a vital part of our units. When a unit is initiated, the children go through the music books and find songs relating to their special topic. They list the songs and ask the music supervisor to help with them. She gives them the necessary guidance and often brings other related materials. As they study a unit of work, they look through their library books, find references and list them. If they are studying about a nation or a particular race of people, they learn some of their music and dances. Of course, the music supervisor and teacher are constantly guiding them. Under the teacher's guidance they evaluate the materials found and make necessary records for their unit books. These books found in the classroom contain records of pupils' work in music, English, reading and other subjects.

The materials exhibited are from the Lovely Street School and from other schools in the towns of Avon and Canton supervised by Miss Longan. These materials exhibited were borrowed from the classrooms. The exhibits consist of charts and books containing stories, songs, poems, pictures, and outlines pertaining to music in the school program. They show how music is an integrated part of our program.

Music and physical education are closely related. In fact, it would be difficult to visit our schools and tell where one stops and the other begins. In addition to the commonly accepted values, we believe that music is essential as a health measure. As it is actually carried out in our schools, the music program reduces strain, helps create a happy atmosphere, relieves monotony,

<sup>1</sup> Supervisory district composed of towns of Avon, Burlington, Canton, Granby, East Granby, and Rocky Hill. Staff: F. J. Penley, Supervisor; Margaret Gustin, Assistant Supervisor; Elsie Longan, Music Supervisor in the towns of Avon and Canton. Avon has three one-teacher schools, one two-teacher school, and a five-teacher school. Mrs. Carolyn Becker is teacher in the Lovely Street School, Avon. Canton has five one-teacher schools, one eight-teacher elementary school, and one high school.



and helps the teacher to maintain a balanced daily program which in turn contributes to balanced living and zestful attention to the work of the school.

The foundation of music is rhythm. The feeling for rhythm must first find expression through the body. Rhythm is one of the greatest sources of musical enjoyment. We encourage children to react to the feeling of the music and to try to express it in movement. Swaying, marching, skipping, and galloping to music are excellent exercises for developing the rhythmic sense. We do not insist on grace and elegance of action, but try to banish self-consciousness and shyness by every possible means. The children who really feel the rhythm of the music are very apt to be graceful and natural. Rhythmic movements help children to sense and feel the inwardness of musical effects.

Our musical program consists of a variety of activities including singing; playing instruments; studying about musicians, instruments, and operas; verse choir; marching; dancing—original and folk dances; rhythms—seasonal, occupational, animal, and creative; bouncing ball and jumping rope; skipping; running; roller skating, and many other rhythmic activities in time to music.

Sometimes only the primary children play in the rhythm band, which will participate in this demonstration. However, the grammar grade children often join the group. When they do so, the band is no longer a primary band but the talent and training which the grammar grade pupils have had changes the level of the music. Notice how the sixth grade boy plays the xylophone in the group of fifteen here. If some of the children are absent, some of those present may play two instruments.

The fact that our program is flexible and that our children have a variety of musical experiences, enables them to adapt themselves to meet existing conditions.

[Here followed the demonstration, which is summarized below, presented by nineteen children from Lovely Street School, Avon, grades II to VII inclusive.]

#### UNITS

INTRODUCTION (by eighth grade girl): While the sixth grade girls were studying about Spain, they wrote a play called "Spanish Music," during their music period. We will show you how all grades help in unit work. The 2nd and 3rd grades will do a camel rhythm and the 5th, 6th, 7th, and 8th grades will sing songs and do a dance.

I. *Spanish Unit.* (1) A play—"Spanish Music." Betty and Jean with their father have been riding over the Pyrenees Mountains and have stopped at a Spanish hut for the night. They are very much interested in Spanish music and hope to hear some. Let's listen. (2) Conversation in the Spanish Home. (3) Songs used in the play: "The Bolero" and "Spanish Gypsy" from "The Music Hour" fifth book. Pupils in grades 5-6-7-8 sing the songs. (4) A Spanish dance by two sixth grade girls and two eighth grade girls. Two girls use castanets as they dance, and two who are not dancing keep time with tambourines.

II. *Original Hawaiian Song*, composed by eighth grade girl and sung by pupils in grades 5-6-7-8.

III. *African Unit* by grades 2 and 3. (1) Story play, "Going to Another Country." Record used "Stadium March" rhythms representing rowing, climbing the ladder, putting up the flag, pulling up the anchor, and ocean waves. (2) Stories by grades 2 and 3. (3) Original poems by grades 2 and 3. (4) "Elephant Song" with bouncing balls, singing notes, and playing notes on xylophone, by grades 2 and 3. (5) Verse Choir—"The Blind Men and the Elephant," by John Godfrey Saxe, from "The Poets Craft." Grades 5-6-7-8. Piano accompaniment by sixth grade boy.

IV. *Wood Unit.* (1) A summary telling why the unit was taken and the subjects covered by boys grades 5-6-7. (2) Occupational rhythms to "Stadium March." The boys using wooden axes, which they have made, in time to the music imitating: Chopping down a tree, Sawing the tree, Splitting the wood. (3) Songs "Ripe Fruit," "Autumn," from "The Music Hour" fifth book by girls and boys, grades 5-6-7-8. (4) Indian Dance by three boys—two from grade 5, and one from grade 6. Piano accompaniment by a boy from grade 6. Tom-tom accompaniment by a boy from grade 7. (5) Trumpet Solo. "Trees," by a boy from grade 6. The music was transposed from piano music by the boy.

# COURSE OF STUDY IN MUSIC FOR RURAL SCHOOLS

[MUSIC EDUCATION RESEARCH COUNCIL REPORT NO. 19]



[NOTE: This report was presented and adopted at the twenty-fourth meeting of the Music Educators National Conference, New York, N. Y., April, 1936. The report is issued separately as Music Education Research Council Bulletin No. 19.<sup>1</sup> Copies, 15c each, may be obtained from the headquarters office, 64 E. Jackson Blvd., Chicago, Illinois.]

## I. GENERAL STATEMENT

### 1. *Present Status of Rural School Music Education*

THE United States Office of Education supplies the following figures and estimates regarding rural school enrollment in the United States<sup>2</sup>:

"Centers of 2,500 population or smaller are regarded as rural.

"About 85 per cent of the rural school attendance is enrolled in grades 1 to 8. About 15 per cent of the rural school attendance is enrolled in the four high school grades, 9 to 12 or equivalent. The total number of elementary pupils enrolled in rural schools is 10,897,655. In 1932 the total in secondary schools was 1,923,948.

"The total estimated enrollment in one-teacher schools is 3,105,110. This is about 28.5 per cent of the total elementary school enrollment in rural communities. The average enrollment of one-teacher schools is about 20 pupils. The maximum attendance is not definitely known but one-teacher Negro schools with as many as 80 pupils have come to our attention. The minimum attendance of one-teacher schools is one pupil. According to a recent study there are something like 250 one-teacher schools in the United States with an enrollment of one pupil each.

"Two-teacher school enrollment, according to a rough estimate, is 1,344,000 pupils. This is about 12½ per cent of the total enrollment of rural elementary schools. The average attendance in two-teacher schools is about 56 pupils.

"We have no definite data on three-teacher rural schools.

"The term 'consolidated schools' varies greatly in meaning as between states. Those which are commonly referred to as consolidated schools number about 17,000. A rough estimate indicates that the enrollment of these schools is about 3,400,000. It thus approximates about a fourth of the total enrollment of the rural schools of the nation.

"The states commonly referred to as county unit states are Alabama, Florida, Georgia, Kentucky, Louisiana, Maryland, New Mexico, North Carolina, Tennessee, Utah, Virginia, and West Virginia. Those having the most complete county unit form of organization are Louisiana, Maryland, Utah and West Virginia. Delaware operates as a state-wide unit of school administration. The following additional states have partially adopted the county-unit system: Mississippi, Ohio, North Carolina and Texas. Montana has one county organized on a county unit basis, Oregon has three, Minnesota has two, and Arkansas has one or more.

<sup>1</sup> The Music Education Research Council is engaged in preparing a Course of Study in Music that will embrace all years from the pre-school and kindergarten stage to the final year of Senior high school. This section dealing with the rural schools, together with other sections, was studied by the Council during the 1936 Convention and was given final Council approval. Since the rural school section is not subject to coordination with other sections of the graded school course, the Council recommended to the Conference its acceptance and early printing in separate form as a Research Council Bulletin, and the Conference acted favorably on the recommendation.

<sup>2</sup> Information furnished by W. H. Gaumnitz, Senior Specialist in Rural-Education Problems, Office of Education, Department of the Interior, Washington, D. C.

"This Office has no information on the number of states requiring special training in music for teachers of rural schools."

Music education in the rural sections of the United States has progressed, in the main, only where consolidation of school districts has taken place, except in a few scattered areas in which aggressive county superintendents and county music supervisors have succeeded in stimulating rural school teachers and pupils to worth-while accomplishment by means of county music festivals and similar coöperative projects.

A few states (for economical reasons) and many counties have adopted the county unit educational plan, which permits a more nearly equal educational opportunity than the traditional independent school district plan. Many consolidated schools have provided opportunities in music education which approach or equal those of city schools.

While the growth of the consolidated school district plan and the gradual extension of the county unit plan have enhanced the musical opportunities of many thousands of children in rural communities, a considerable portion of the children of America attend small rural schools in which little opportunity exists for even the most meager musical experience.

The purpose of this report is to establish some practical principles of guidance by which the benefits of musical instruction may be extended to this large group of children who, because of isolation, must attend the small school with limited facilities. The larger schools of consolidated districts may meet the standards of city elementary schools and therefore need not be considered in this report. Outlying small schools within the corporate limits of cities are often as limited in facilities as are small rural schools and therefore should be included in the classification of rural schools.

For the purposes of this report rural schools will be considered as *schools of one, two or three rooms, attended by pupils of the several elementary grades, or high school grades, or both.*

## 2. Types of Schools

- (a) The *one-teacher school* accommodating up to 40 or even more pupils in grade one and through grades six, seven, eight, or ten.
- (b) The *two-teacher school* accommodating from 20 to 80 or more pupils in grade one and through grades six, seven, eight, or ten.
- (c) The *three-teacher school* accommodating from 30 to 120 or more pupils in grade one and through grades six, seven, eight, ten or twelve.
- (d) The *small high school* with not more than three teachers.

## 3. The Need for Music Education

The need for music instruction by children attending rural schools is as great as for children attending city schools, if not greater. The school spirit and the school atmosphere are beneficially stimulated by proper provision for music. The average child in a rural community is not confronted with the same diversified amusements that are available to the urban child. While he may have less leisure time than the average city child, he usually has a greater sense of responsibility and a greater appreciation of the value of time. Lacking the not altogether desirable diversions of urban life the rural child is apt to feel keenly the need for self-expression and for forms of social activity that will bring him into neighborly contact with others of similar age in the community.

If, as is undoubtedly the case, musical participation tends to develop better citizenship by instilling the feeling of coöperation and friendliness through the very act of participating in social group activities and by the refining influence exerted by good music, the rural child has as great a need for music education as has the urban child, for the city child has opportunities to participate in and to hear good music at frequent intervals outside of school as well as in school.

"The values of life come not primarily from what one knows or what he does, but from how he feels about what he knows and what he does . . . His tastes, appreciations, ideals, attitudes, and mental perspectives are consequently a much better index of his true character and personality than what he knows, what he has, or what he can do . . . Knowledge and skill help him to meet the situations of life to which they apply, but it is his developed feeling that determines the kinds of life situations he will seek to meet."<sup>1</sup>

Although school officials in rural communities are sometimes inclined to regard music education as a form of pleasant entertainment suitable for city children, the children of rural communities, supported by their parents, are showing increased interest in receiving some musical training in school. Radio programs have helped to create a desire in the younger generation for the opportunity to make their own music.

Since only a small proportion of rural school teachers are trained to teach music and this condition is likely to persist for years, any attempt to outline or even suggest a music curriculum for this type of school music must take into consideration such aids as the phonograph and the radio. Through intelligent use of these media, music instruction may now be extended to the most remote and backward schools.

#### 4. *Handicaps*

(a) The majority of rural school teachers are untrained in either musical performance or music teaching.

(b) Except in rare instances mentioned above there is no supervision of music teaching in rural schools.

(c) The rural school room, embracing pupils of several grades, presents peculiar problems, for the reason that the music lesson must take in all of the pupils in the room regardless of age or school grade.

(d) Few rural schools are provided with music books, pianos, or radios, although many have phonographs, often in poor condition.

(e) Many rural schools have classes too small for satisfactory part-singing, although they may have pupils with changed voices.

(f) Rural school officials sometimes disclose little real interest in providing music instruction facilities for the children in their communities. Parents often believe that the cost of music education is prohibitive and therefore the community accepts conditions as they exist, without complaint.

#### 5. *Considerations*

(a) *Cost.* Even in prosperous times, the cash income of farmers, who provide the major support of rural schools, is not sufficient to warrant the expenditure of large sums for expansion of educational opportunities for

<sup>1</sup> From an address by Dr. John Withers, Music Supervisors National Conference, Lincoln, Nebraska, April, 1916. *Journal of Proceedings* (Yearbook), 1916.

their children. Any program, to receive consideration, must of necessity be inexpensive.

(b) *Organization.* It is usually necessary to so plan the music class-work that all of the children in the room may benefit from the same lesson. The procedure must be so simple that untrained teachers may successfully conduct the music lesson.

(c) *Scope.* The rural school music program should include all of the major activities of music education, inclusive of singing, sight reading, music appreciation and instrumental music in its various phases.

(d) *Utilization of available instruments and materials.* Such musical instruments as may be available in the community should be included in ensembles that will parallel and will also be used in conjunction with singing. Rhythm instruments of home manufacture may serve in the schoolroom orchestra.

(e) *Use of radio and phonograph.* In every community there are idle phonographs and radio receiving sets which might be donated to the school or which the school might borrow or purchase at small cost. Such equipment may need repairs.

(f) *Inter-school activities.* Provision should be made for the organization and conduct of township, county and other large unit musical organizations, embracing massed choruses and instrumental groups from several schools, for the purpose of broadening the extent of participation and providing experiences more satisfying than are possible with small, unbalanced musical groups within a single school.

## II. GENERAL AIMS OF MUSIC EDUCATION

"The general or humanistic aim of music instruction is to contribute to the character of the individual and society an additional measure of the idealism, the joyous preoccupation with unselfish interests, the elevation and purification of feeling, and the psychic health dependent upon abundant but orderly expression of emotion, that come from appreciative contact with, and the endeavor to create, or re-create the beautiful in music.

"The specific or musical aim is to develop appreciation of the beauty that is in music, as a condition of attaining the ends described.

"The development that results from studying music consists, not in the acquisition of facts about music, not even in prompt reactions to symbols, but rather in the development of attention, memory, reflection, ideation, thought, in connection with all that enters the mind through the avenue of hearing."

## III. VOCAL MUSIC

"Few persons may have the voice, the temperament, and training necessary to produce a great singer, but the attainment of a smooth, easy tone that, in chorus, is capable of beautiful musical effects, is almost universally possible. The process of developing such agreeable singing is neither mysterious, difficult, nor prolonged . . . The essence of the study of voice consists in listening to the tone produced and seeking to modify it constantly in the direction of greater beauty and richness."<sup>2</sup>

### 1. *Aims*

- (a) To give every child an enjoyable experience in singing songs of

<sup>2</sup> *Fourth Yearbook of the Department of Superintendence* (1926).

<sup>3</sup> *Pittsburgh Course of Study in Music.*

musical worth with pleasing tone quality, with good vocal habits and with appreciative musical understanding.

(b) To seek to develop some skill on the part of the pupils in grades 2, 3, 4 and 5 in singing from notation simple one-part songs collectively and individually. "If a pupil's experience with English were restricted to selections that could be repeated to him until he could remember and carry them away, his appreciation, as well as his entire development in connection with the subject, would be dwarfed by the meagerness of such experience. When there is actual sight-reading ability, a world of music to be independently arrived at . . . is thrown open to the learner."<sup>4</sup>

(c) To seek to develop some skill on the part of pupils in the upper grades and high school in singing from notation simple songs in two, three or four-part harmony, words and music, collectively and as duets, trios or quartets.

## 2. Procedure

The realization in some degree at one and the same time of the above aims constitutes the main objective of music teaching in the small rural school. The presence of several grades in the same classroom may, with careful planning, help instead of hinder the accomplishment of these objectives, and at the same time provide a more complete and therefore more enjoyable ensemble. The presence in the room of older pupils who have acquired certain skills tends to increase confidence in the younger children and to instill in them a desire to equal the accomplishments of their elders.

"In the rural school with seven or eight grades, it is not often possible to plan for more than ten or twelve minutes daily for the music class. However, even this ten-minute period will produce better results when given daily than will a longer period two or three times weekly, with an intervening time for forgetting and losing interest. Every school with six grades or fewer should be able to arrange for a fifteen or twenty-minute period daily for music.

"The teacher, in the case of the music class, in her own mind divides the group into three sections: primary or sensory, intermediate or associative, and upper grade or adolescent."<sup>5</sup>

While no attempt will be made herein to suggest definite methods or procedures, the following outline combines objectives for each grade that may be attained by proper organization of the lesson. This outline is based upon a supposition that the upper grade pupils have passed through the lower grade stages of progress. Where this is not the case it will be necessary to alter the procedure to meet existing conditions. Where music is being introduced for the first time in a school, the older pupils may learn their parts by imitation, from phonograph records or radio, at first, but the teacher should keep the "grade level" objectives in mind and strive to bring the pupils to this standard.

While the younger children sing the soprano part the older pupils should be encouraged to attempt to sing such parts as are best suited to their voices.

Individual singing may be conducted in the various grades by duets, trios and quartets.

Treatment of so-called monotones should begin in the first grade and continue as long as non-singers exist in the room. Treatment consists in

<sup>4</sup> *Fourth Yearbook of the Department of Superintendence.*

<sup>5</sup> *Thirty-fifth Yearbook, Part Two, of the National Society for the Study of Education 1936.* (Public School Publishing Company, Bloomington, Ill.)

inducing the non-singing child to match sustained vocal tones sung by the teacher or an older pupil. The use of wide skips (intervals) in the nature of bird calls and other familiar sound patterns in the spirit of a game will usually result in the child "finding" his singing voice.

The teacher should always use a pitch pipe in starting songs, unless sung with phonograph or radio, for it is very important that the pupils (especially those below fifth grade) habitually use the upper range of the voice in singing.

### 3. Materials

(a) *Songs.* Each child above the first grade should have a copy of the song book used. Song material should be rotated so that excessive repetition is avoided in the case of pupils who attend the same school for a number of years.

Inasmuch as songs used in the small school must appeal to children of all grades, the song material should consist largely of folk songs, game songs and patriotic songs. There is a large repertory of available songs of seasons, occupations and other pupils' interests.

The following are examples of types of songs that every American should know and are appropriate for community singing:

America .....	Carey	Massa's in the Cold Ground.....	Foster
Abide With Me.....	Monk	Merrily, Merrily (round).....	
All Through the Night.....	Old Welsh Air	My Old Kentucky Home.....	Foster
America the Beautiful.....	Ward	Now the Day Is Over.....	Barnby
Annie Laurie.....	Scott	O, Come All Ye Faithful.....	English
Are You Sleeping (round).....	French Air	Old Black Joe.....	Foster
Carry Me Back To Old Virginny.....	Bland	Old Folks at Home.....	Foster
De Bezem (round).....	Netherlands Air	Row Your Boat (round).....	Lyte
The Farmer in the Dell.....	English Game Song	Santa Lucia.....	Neapolitan Boat Song
Go Down Moses.....	Spiritual	Silent Night.....	Gruber
Hark, the Herald Angels Sing.....	Mendelssohn	Star Spangled Banner.....	Smith
Home, Sweet Home.....	Bishop	Sweet and Low.....	Barnby
Juanita .....	Spanish Air	Swing, Low, Sweet Chariot.....	Spiritual
Little Brown Church in the Vale.....	Pitts	There's Music in the Air.....	Root
Long, Long Ago.....	Bayly	When Johnny Comes Marching Home..	Lambert
Lovely Evening (round).....			

(b) A *pitch-pipe*, owned by the teacher.

(c) A *phonograph*, in good condition, with records of songs to be taught by rote and selections suitable for use with the schoolroom orchestra.

(d) A *radio receiving set*, preferably connected with phonograph to permit amplification when playing records.

(e) A *piano or organ* whenever possible.

### 4. Evidences of Growth

Classwork in vocal music should be so organized that each child in the room will benefit from the presentation of each song, according to his or her respective age, grade and musical ability.

(a) Children in the lower grades learn chiefly by imitation, but may acquire some skill in singing from notation through association of words and music as printed in their song books. They should sing a great many songs with smooth, pleasing tone quality. Non-singers should be practically non-existent after the second or third year of school. Through the use of percussion band instruments these lower grade children should develop appreciative discrimination and musical taste as regards dynamics, tone color and form in music.

(b) Pupils in the upper grades should constantly increase their repertoire of songs and should develop increasing ability in singing from notation songs

in unison and in two-, three- or four-part harmony. Through the schoolroom orchestra, many pupils in the upper grades should become sufficiently interested in instrumental music to begin the serious study of some orchestral instrument.

It should be noted that the voices of many children, particularly in rural communities, begin to change while they are in the sixth or seventh grades. Therefore it is biologically necessary to make provision for these pupils with changing voices to sing in a range lower than soprano. Frequent testing of voices should begin in the sixth grade and continue throughout the upper grades and high school. As soon as a pupil shows evidence of discomfort in singing the higher tones in the soprano part, he or she should be transferred to the alto part. Similarly, boy altos may be shifted to tenor part and tenors may be shifted to bass part. Pupils with changing voices should sing only in the vocal range of greatest ease, regardless of what part they are singing, or the need for balance of parts in the class. Such pupils should omit all tones in the part which cause the slightest discomfort in singing.

(c) Pupils in grades seven to twelve, some of whose voices may have lowered to low alto, tenor, or even bass, should acquire some skill in singing from notation simple songs in three-part harmony, or, if any boys' voices have changed to bass, songs in four-part harmony.

(d) Pupils in senior high school should continue to develop skill in singing from notation, words and music, songs in four-part harmony, including some songs in contrapuntal style.

#### IV. INSTRUMENTAL MUSIC

"Vocal music employs words connected with human happenings and their emotional reactions. Instrumental music, not employing words, must make itself attractive without this relationship."<sup>6</sup>

All schools should provide opportunity for the study of instrumental music for those who desire it. One may have a voice of inferior quality and little tendency to sing, but he may be intensely musical and may take delight in playing a musical instrument. Almost every child wishes at some time to play some musical instrument.

"Ability to play a simple part in simple ensemble music is as general as a corresponding degree of ability to sing; and this modest ability is quite sufficient in group effort, for the production of lovely musical effects, and the development of appreciation of the sort of musical art that might never be disclosed through singing."<sup>7</sup>

One of the functions of instrumental music is to discover and develop talent that might otherwise remain dormant.

A small school cannot hope to approximate in numbers and instrumentation the symphony orchestra or the symphonic band of the large city school, but it can approximate these in educational worth and in opportunity presented for the progressive understanding and enjoyment of inspiring music, through the encouragement and development of smaller ensemble groups made up of players of such instruments as may be available.

A canvass of almost any community will reveal one or two violins, a trumpet, saxophone or other wind instrument, a guitar or banjo, and a piano, organ or accordion. A quartet made up of a violin, a saxophone, a guitar

<sup>6</sup> *Pittsburgh Course of Study in Music.*

<sup>7</sup> *Fourth Yearbook of the Department of Superintendence.*



and an accordion may not rank high in the estimation of a critical musician, but such an ensemble could provide as much enjoyment to the participants and probably create more enthusiasm for music in a rural community than the traditional string quartet.

An orchestra made up of violins, mandolins, ukeleles, guitars, a wind instrument or two, and a piano, organ or accordion could arouse much enthusiasm for music and become a splendid medium for musical expression and experience in a school where any attempt to develop a symphonic ensemble would be hopeless.

### 1. *The School Ensemble*

The school ensemble corresponds to the school orchestra in a large school. It is made up of pupils who are learning to play orchestral or other chromatic instruments. Three or more pupils who have gained some performing ability may form an ensemble. There may be two or more such ensembles in a small school, depending upon the instrumentation, the capability of the players, and the availability of suitable music for the combinations of instruments.

As special classes, these ensembles meet outside of school hours for practice, unless special teachers are provided or lessons are received by radio. These ensembles also form the foundation for the schoolroom orchestra and should play along with the singing occasionally, after the music has been learned by the singing class as well as by the ensemble.

The untrained teacher may successfully conduct school ensembles by obtaining records of the compositions to be studied, even though the recordings may have been made by a different type of ensemble or by an orchestra, provided the recordings are in the same key as the violin or piano parts of the ensemble pieces. Individual members of the ensemble may practice with the records after school or at home in addition to the regular rehearsal.

By the use of an amplifying phonograph, or by playing the record through the loud speaker of the radio (requiring an inexpensive adjustment) a group of instrumentalists may practice orchestral parts with intense satisfaction and profit. The teacher should be present to supervise all group rehearsals.

Greatest care should be taken in selecting music which provides inspiration as well as parts for the available instruments. Players prefer music which challenges their technical skill but which is not discouragingly difficult. Less proficient players are likely to become discouraged in the attempt to learn music which may be monotonously simple for the more advanced players.

If it is not possible to find suitable music with alternate parts of varying difficulty, to provide for these individual differences in ability and advancement (without robbing the less proficient players of their due share of melody) the teacher should select proportionate amounts of music of easy and advanced grades. The advanced players will willingly help the beginners by performing simple music with them and in helping them learn their parts if they are given an opportunity to practice, in an advanced ensemble, music of a grade that taxes their skill and musicianship.

If and when the demand arises, suitable material will doubtless become available for all types of ensembles that may be formed. If practical teachers who are also musicians will continue to arrange good and easy music that will also come out effectively for these combinations there need be little sacrifice of musical values.

Instrumental music material should be chosen to accommodate whatever combination of instruments may be available. This material should be of three general types:

- (1) Music suitable for use in conjunction with singing groups.
- (2) Music suitable for use in the schoolroom orchestra in conjunction with toy orchestra or rhythm instruments.
- (3) Special arrangements of ensemble music, and if procurable, original compositions for the available combination of instruments.

The music should be of good quality, of the types recommended in the Music Educators National Conference Official Committee Bulletin No. 3, *Music Materials for Small Instrumental Ensembles* [900 titles, graded and classified; price 15c, 64 East Jackson Boulevard, Chicago, Illinois.]

Pupils in the room should constantly be encouraged to study orchestral instruments, since by so doing the proper exploration of talent is brought about. The following list may be of value in helping pupils to select instruments which may increase the effectiveness of the school ensemble:

#### CHROMATIC (ORCHESTRAL) INSTRUMENTS SUITABLE FOR USE IN SCHOOL ENSEMBLES

##### *Melody Instruments*

Stringed instruments (played with a bow)	B-flat clarinet Oboe	(tenor)
Violin (soprano)	E-flat cornet	Alto clarinet
Viola (alto)	B-flat cornet	C melody saxophone
'Cello (tenor-bass)	B-flat trumpet	Tenor saxophone
String bass (bass)	Fluegel horn	Slide trombone
	Soprano saxophone	Valve trombone
	Chromatic harmonica	Tenor horn
Stringed Instruments (played by plucking)		(bass)
Mandolin (soprano)	(alto)	Bass clarinet
Tenor mandola		Baritone saxophone
Spanish guitar (soprano)	B-flat clarinet	Bass saxophone
	English horn	Bassoon
Wind Instruments (soprano)	Alto clarinet	Baritone horn
	Alto saxophone	Bass trombone
D-flat piccolo	E-flat alto horn	Slide trombone
C piccolo	Melophone	E-flat bass tuba
D-flat flute	French horn	BB-flat bass tuba
C flute		Helicon tuba
E-flat clarinet		Sousaphone bass tuba

##### *Percussion Melody Instruments*

Orchestra bells	Marimba	Chimes
Xylophone	Vibraphone (vibraharp)	Celeste

*Accompanying (Harmony) Instruments*

Ukulele	Tenor mandola	Piano
Banjo ukulele	Spanish guitar	Organ
Tipple	Five string banjo	Harp
Tenor banjo	Accordion	Kettledrums (tympani)
Tenor guitar	Piano accordion	

*Percussion Instruments without Definite Pitch*  
(used only for rhythm)

Snare drum	Cymbals	Castanets
Bass drum	Triangle	Gong
Tom-tom	Tambourine	

*2. The Schoolroom Orchestra*

Any schoolroom in which several students have learned to play musical instruments well enough to form a small ensemble or orchestra may develop a "schoolroom orchestra" in which every pupil in the room may participate, by the addition of "toy orchestra" or "percussion band" instruments. Pupils who do not play any instrument may form the "percussion section" of the schoolroom orchestra, working out their own "orchestration" to fit the selections played by the instrumentalists.

Paralleling the vocal music plan, the schoolroom orchestra class should be so organized that each pupil in the room will benefit from the practice of each selection, according to his or her respective age, grade and musical ability. Every pupil in the room should take part.

Some pupils may provide themselves with such instruments as toy drums, tom-toms, wood blocks, cymbals, triangles, bell trees or other so-called "percussion band" instruments. Others may use substitutes, such as drinking glasses or homemade rhythm sticks, provided these substitutes can be made to produce desirable musical effects and that they may be played so softly as not to spoil the musical effect of the ensemble.

Certain instruments with tones of definite pitch may be used if and when such tones harmonize with the musical selections studied. Such instruments should be played by the older or more musical pupils in the room. Diatonic instruments of the single scale type, such as harmonica, fife and zither, may be used on melodic or harmonic parts when studying music in identical keys. Examples: B-flat harmonica may play selections in the key of B-flat with the schoolroom orchestra. Toy piano, zither or melody bells (xylophone) in C may play selections in the key of C with the schoolroom orchestra, and may also play certain notes in pieces in other keys.

The piece of music selected is first made familiar to the pupils by repeated playing by the instrumentalists, with or without the phonograph. When the piece has become fairly familiar, the remainder of the pupils take up their instruments. They decide what instruments, played in what rhythmic patterns, would sound well at one point and at another. The teacher of course may contribute or ask leading questions, but should not arbitrarily decide these questions.

Music for the schoolroom orchestra should have musical value and rhythmic variety. Selections which suggest contrasting tonal effects in alternate measures, phrases or sections, appeal to the imagination of the pupils in designing the rhythmic orchestration which they are to build around the melody and harmony provided by the instrumentalists.

*Toy Instruments for the Schoolroom Orchestra*

Instruments without definite pitch, that may be used with music in any key. Approximate cost is indicated for each.

Toy drum .....	\$ 2.00	Wood blocks .....	\$ .50
Snare drum .....	4.50	Castanets .....	.50
Bass drum .....	20.00	Triangle .....	.45
Tom-tom .....	5.00	Bell tree .....	.50
Tambourine .....	.75	Sleigh bells .....	.40
Toy cymbals .....	1.00	Rhythm sticks .....	.25
Bird whistle .....	.75		

Substitutes for percussion band instruments that may be made or found at home or at school:

Rhythm sticks: Two hardwood sticks about 10 inches long. Played by striking together.

Wood blocks: Half a cocoanut shell, or hollowed block of hardwood. Played by tapping with hardwood stick.

Sand blocks: Two small blocks, with sandpaper tacked along one flat surface of each block. Played by rubbing together for "swishing" effect.

Castanets: Two clam or mussel shells, drilled and fastened loosely with cord near end of flat piece of hardwood about eight inches in length. Played by shaking.

Triangle: Short piece of metal pipe or bar metal, about 4 inches in length, suspended with cord and tapped with metal beater or nail.

Toy drum: Cardboard hat box, tapped with light wooden stick.

Bell tree: Three tiny sleigh bells, fastened to wooden handle. Played by shaking.

Cymbals: Small metal pan covers with handles.

*Melody Instruments*  
(Single key diatonic variety)

Melody bells (metal bars).

Xylophone (wooden bars).

Concertina.

Harmonica.

Fife.

Flageolet (tin whistle with holes).

Zither (there are many instruments of this type, played by plucking or by tapping the strings with mallets).

Toy piano.

*Substitute Melody Instruments*

Drinking glasses or bottles, partly filled with water (for tuning) and played by tapping with light metal beater.

A homemade xylophone may be constructed from pieces of hardwood of similar width and thickness but of varying lengths, suspended from frame. May be played with metal, wood or hard rubber hammers, depending upon the effect desired. Homemade bamboo pipes have become extremely popular in English schools.<sup>3</sup>

<sup>3</sup> Directions for making and tuning bamboo pipes and one-string viols may be found in *The Pipers' Guild Handbook*, by Margaret James. (J. B. Cramer & Co., 139 New Bond Street, London, W. I. England.)

### 3. *Encouragement of Home and Neighborhood Ensembles*

While not a definite function of the school, the organization of family ensembles and neighborhood orchestras will promote pleasant social relations in the community and enrich the lives of the people. The teacher should encourage the formation of such groups and offer guidance whenever possible.

## V. INTER-SCHOOL MUSICAL ACTIVITIES

A powerful factor in motivating music education, in the nature of inter-school musical organizations and festivals, may grow out of the regular music instruction in the individual schools. "All-county" choruses, orchestras and bands have become a vital force in stimulating remarkable musical developments in many localities. Good roads make possible and practical the establishment of county, township and district musical organizations holding regular rehearsals throughout the school year, and giving periodical public performances. Several such organizations carry on throughout the summer months with unabated enthusiasm.

These organizations may be social as well as educational. Rehearsals may be preceded or followed by picnics, beach parties or other social functions. Organizations may be of two general types.

(a) *Organizations with selective membership*, limited as to musical balance. Such organizations should adopt rules of conduct and establish attendance requirements. Membership should be held at a premium if the organizations are to serve as a proper stimulus to the pupils in the scattered schoolrooms. The music studied should be slightly more difficult than that used in the classrooms.

(b) *Non-selective* combined school music organizations, performing music learned in the classrooms, with or without massed group rehearsals.

Festivals of this type may include folk dances and some songs in which the audience may participate. Programs should be planned and selections announced sufficiently in advance to allow school groups adequate time for preparation.

## VI. CIRCUIT MUSIC TEACHERS

One means of securing music instruction in small localities is through the "circuit music teacher," who is employed by several schools on a part-time basis. His duties may consist of conducting music classes, directing bands and orchestras, or instructing teachers so that the music work may be carried on between visits.

If a sufficient number of neighboring schools combine, the expense may be as little as \$5.00 per month per school.

This plan is operating successfully in many states and is rapidly spreading.

## VII. GUIDANCE THROUGH PHONOGRAPH AND RADIO

A course of study in music for rural schools would be of little value except to a comparatively few communities in which county music supervision exists, were it not for the availability, at small cost, of the phonograph and the radio. With the help of either or both of these, every rural school may now offer its students musical opportunities almost if not quite equal to those provided for children in large city schools. Modern science may now enter the schoolroom and supply what the teacher may lack in training and in personality.

### 1. *Use of the Phonograph*

Several school vocal music courses are already available in the form of song books supplemented by phonograph records. It is a simple matter for children to learn to sing a song by following the music in their song books (by pointing to the notes at first) as they listen to the playing of a record, then hum the melody as the playing is repeated and finally sing along with the record. Part songs are learned in a similar manner, the pupils learning their respective parts by repeating with the records until the parts are memorized. With suitable amplification phonograph recordings of song accompaniments may be used to a great advantage in connection with the music lesson.

The efficient teacher will strive to lessen the number of repetitions as the students gain skill in music reading, until the records may be dispensed with entirely, provided the teacher has learned to read music well enough to ascertain whether or not the pupils are singing their parts correctly. As a step toward this goal the teacher may use the recordings to learn the songs herself, then teach the songs without the aid of the records.

The use of song books in connection with phonograph records naturally develops a desire on the part of the pupils (and teachers) to learn to read music, and the teacher becomes more interested in the teaching of music. Eventually the teacher may gain sufficient confidence to attempt to teach new songs without the aid of the machine.

Several songs are sometimes recorded on a single disc, which brings the cost within reasonable limits. Only one stanza of a song need be recorded, for the pupils need only learn the melody, or parts, if they have song books containing the other stanzas. It is possible that experience may prove the feasibility of recording songs by syllables instead of words, as this may be the more logical way to teach the value of pitch-measurement (by means of *do-re-mi* syllables), leaving the teacher and pupils the pleasant task of fitting the words to the melodies (or parts) they have learned by the syllable-rote methods.

A vital factor in teaching music by means of phonograph records is that the machine and records be of good quality and in good condition. The turntable velocity of the ordinary type of phonograph should be 78 revolutions per minute (26 revolutions in 20 seconds). Any deviation from this speed affects the pitch and tempo of the music played.

To test the speed of the turntable, fasten a tiny piece of paper to the edge of the disc. With the machine running, count the number of revolutions while your watch ticks out 20 seconds. The piece of paper should pass exactly 26 times in 20 seconds. Adjust the speed control until it does, and the pitch of the songs will be correct.

Change needles often, as a worn needle wears the grooves in the records, which, in turn, injures the tone quality and eventually ruins the records.

The turntable should not waver as it revolves, as this will cause the pitch to waver.

While the inexpensive portable type of phonograph is not entirely satisfactory for music teaching purposes, because of its weak tone and poor reproduction qualities, such a machine may be connected with a radio receiving set at small expense, so that records may be played through the loud speaker. This enables the teacher to regulate the volume and quality in the same manner and to the same degree as she would regulate radio reception.

There are two methods of attaching an electric phonograph pickup to a radio so the set may be utilized as an amplifier and loud-speaker. These depend entirely upon the conditions encountered by the technician, and are given below:

(1) If the radio set in question has sufficient audio amplification the pickup may be attached to the grid of the first audio stage. This is accomplished by fastening one wire from the pickup to the chassis of the set, and the other to the grid through a suitable condenser (preferably 1 microfarad). A switch should be inserted between the condenser and the grid and as near to the grid as possible: this switch to be left open when the phonograph is not in use. This arrangement is not an ideal impedance match, but it will give results that are highly satisfactory with a minimum of expense.

(2) If the radio set does not have sufficient audio amplification one must utilize the radio frequency stages. The necessary apparatus for this arrangement is a separate radio frequency oscillator that attaches to the antenna and ground posts of the radio set and is capable of being modulated by the output from the phonograph pickup. This device can be constructed by the experienced radio serviceman, but it is preferable to buy it already made from a reliable radio manufacturer. RCA and others offer them for about \$5.00 wholesale.

## 2. *Use of Radio*

Several radio stations are now broadcasting regular weekly lessons in elementary singing and in the playing of band and orchestra instruments. These lessons are broadcast during school hours and are intended primarily for pupils in rural schools.

Many thousands of school children are receiving this instruction enthusiastically and with notable results. School bands, orchestras or ensembles almost invariably grow out of radio lessons in instrumental music while regular singing periods result from radio lessons in elementary singing. As a direct outgrowth of radio instruction many schools have engaged the services of music teachers and many counties have employed county music supervisors.

Parents at home listen to radio lessons their children are receiving at school, both for their own pleasure and to better enable them to supervise at home the practice of their children. Correspondence indicates that at least as many persons outside of school participate in radio music instruction as do children in school.

Timing the dishwashing period with the radio singing lesson, mother gathers the children of pre-school age in the kitchen and together they repeat phrases and learn songs to pass on to the family fireside group in the evening. The same mother, having listened to the broadcast instrumental lesson, takes a lively interest in the home practice of her instrumentally-inclined child, reminding him of the radio instructor's directions.

Through radio the home instrumental ensemble and the family singing group may be realized at practically no expense and with a minimum of effort. Children, parents and grandparents, wherever they may be, studying the same music, at the same time, under the same instructor, may assemble in any number, at any convenient time, for group practice and enjoyment of the music so learned.

The function of radio music lessons is to introduce music instruction in schools and to develop a keen interest in musical participation by teaching the elementary phases in an inspirational manner.

Music appreciation broadcasts tend to create a desire on the part of pupils to want to learn to sing or play. Well conducted radio lessons carry this desire further, to a point where the pupils have learned to sing many songs or play many pieces. The enthusiasm generated through radio instruction in instrumental music is usually sufficient to result in continued study by pupils whose progress indicates that they have at least average musical talent.

While the radio plan does not permit of frequent repetitions at the will of the teacher, it has the advantage of a more personal appeal. The radio receiving set may also bring to the school inspirational presentations in many other fields of education, as well as news and entertainment outside of school hours, and may even help to make the schoolhouse a community center.

Most local radio stations would welcome an opportunity to serve the school children in the district if a recognized educational institution or teachers' organization offered to furnish an intelligently planned course which would appeal to the adult radio audience as well as school children.

To be successful, radio music instruction must be conducted by a person whose voice, manner of presentation and personality are particularly suitable for broadcasting. Knowledge alone is no indication of ability to present a broadcast successfully.

Radio singing lessons are essentially lessons in rote singing, since any other type of presentation would fail to hold the interest of the casual listener and the good will of the station management. It is possible, however, to develop a strong desire for and some ability in reading music through carefully planned presentations, by asking the pupils to point the notes as they sing, and in various other ways.

Only one stanza of a song should be taught by radio. It is unnecessary to teach more than one stanza if the pupils receiving the lesson have copies of the songs, and it is confusing if they do not have copies.

The efficient radio teacher of music will offer teaching hints and suggestions to the teachers from time to time, which, because they are heard by the pupils as well as the teacher, are not likely to be overlooked. Radio lessons are also heard by a great many parents whose interest in music education is increased to whatever degree the radio teacher is able to transmit inspiration over the air.

A vital requisite to successful radio singing lessons is a studio choir of young voices of excellent tone quality, for the tone quality of the studio choir becomes the standard for the classes receiving the lessons.

It is quite possible for a good teacher to teach as many as two or three simple songs by rote and have the pupils sing one or two familiar songs in a 15-minute broadcast period. By this method it is possible to teach as many as 100 songs in a single school year, an accomplishment seldom equalled in a city schoolroom. With good tone quality to imitate, the pupils receiving the radio lessons will sing with tone quality as good as or better than that which prevails in many city schools.

The radio teacher who can devote part time to visiting radio classes between broadcasts can become the most efficient of music supervisors, for much of the supervision is maintained by the radio lessons themselves.

The following method of presenting a new song by radio has been used successfully.

(a) Studio choir sings first stanza, in parts, unaccompanied. Pupils are asked to point to the notes and hum the melody along with the singing of the studio choir.



(b) A soprano member of the choir sings each phrase of the melody part and class is asked to repeat. Studio choir repeats the phrases, in four parts. Pupils learning to sing alto, tenor, or bass parts are asked to sing their parts, softly, along with the studio choir, on the repetitions.

(c) Studio choir sings entire first stanza in four parts, as the pupils sing along. The stanza may be repeated if the teacher believes it necessary. Pupils are then asked to learn the other stanzas by themselves during the week.

A progressive step is to announce the songs to be taught the next lesson, with the suggestion that the classes attempt to learn one or more of these songs in advance and check the correctness of their efforts at the next radio lesson.

### *Additional Uses of Radio*

A recent survey in a mid-western state revealed more than fifty well conducted radio lessons in various school subjects, broadcast each week during school hours. The advent of the radio as a vital part of our educational system is now at hand. The radio can and will provide the future high lights of education in an interesting and unforgettable manner. The rural schools will benefit most as the program expands.

By utilizing both the radio and the phonograph the rural school of today may have as productive and progressive a music curriculum as the city school, and at the same time enjoy the inspiration of numberless excellent presentations in other fields of education and human interest, at an expense which is negligible in comparison with the cost of providing even meager musical training in the ordinary way.

The radio will provide inspiration, supervision and guidance, while the phonograph will provide for repetition and drill as needed, at the convenience of teacher and pupil, and will assist the slower pupils to keep pace with the class. The intelligent use of these instruments will inspire and guide the teacher and will enlist the support of the community in the cause of music education. The nation's under-privileged children may enlist in the ranks of a musical America.

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PART I—PAPERS, ADDRESSES, DISCUSSIONS

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SECTION 5

VOCAL MUSIC  
INSTRUMENTAL MUSIC  
PIANO CLASS INSTRUCTION

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## REPORT OF VOICE CLINICS

### NEW YORK VOICE EDUCATORS COMMITTEE



[A feature of the 1936 biennial meeting of the M.E.N.C. at New York was the series of Voice Clinics, held daily during the week under the direction of the New York Voice Educators Committee, sponsored by the American Academy of Teachers of Singing in affiliation with the New York Singing Teachers Association. This report is submitted by the committee, the personnel of which is as follows: Percy Rector Stephens, Chairman, George Fergusson, Hilda Grace Gelling, Homer G. Mowse, Edgar Schofield.]

AT THE FIRST SESSION of the Voice Clinics the purposes were defined by the Chairman, Percy Rector Stephens, as follows:

"The purpose of the Voice Clinics is to consider and discuss the uses and abuses of the voice mechanism in speech as well as in singing. In all walks of life voice culture is beginning to be considered a necessity not a luxury, as formerly, when it was identified with the so-called cultural side of life. At each session of the Voice Clinics there will be a short talk by some voice educator. This will be followed by a short discussion à la round table."

It was the desire of the committee representing the private voice educators to join with the vocally-minded members of the Music Educators National Conference in the hope of shedding more light on the vital subject of Modern Voice Education. The necessity for the furtherance of this important work in our public schools is becoming more and more urgent. Voice education denotes much more than merely the practice of singing or speaking. Its foundation is the proper functioning of the vocal instrument as an organ of the body.

Prominent members of the Music Educators National Conference were invited to present problems of vital interest that would be controversial in character and hence stimulate discussion. It stands to reason that in discussions of this type, the private teacher could be of great assistance to the school music educator in the specialized field of voice, and both benefit through such co-operation. Unfortunately the time was so limited that it was not possible to give sufficient attention to this phase of the clinics. To be of value such meetings must be of at least two hours duration so that they may be formed into clinics in the real sense of the word. Great interest was manifested in the clinics, and several thousand were turned away from the meetings.

George Fergusson, Chairman of the American Academy of Teachers of Singing, in his introductory speech stressed "the desirability of cementing bonds of friendship and understanding among all voice teachers of the country, whether engaged in public school or private practice. They are all working in the same field, the school voice educators dealing principally with the younger voices and the private teachers with the mature voices. A greater burden of responsibility is thrown on the public school teacher, therefore the private voice educator desires to assume some of the responsibility by assisting in any way possible. It follows that free discussion permitting of an exchange of ideas be paramount in the clinics."

"The committee which arranged these clinics has called itself 'Voice Educators' and not 'Singing Teachers,' to stress the fact that it is concerned with the use of the human voice in speech as well as in song. It is more and more recognized that a good voice possesses value in personality which will be an asset in any profession or walk of life. We know the necessity of improving the speaking as well as the singing voice and must take steps towards that end."

Some of the ideas advanced by the speakers were as follows:

Ernest G. Hesser, formerly Director of Public School Music, Cincinnati, Ohio, read a paper which is printed elsewhere in this volume.

During the discussion following Mr. Hesser's paper, Hollis Dann said that it might as well be admitted that the schools were not fully equipped with teachers competent to supervise voice education, and that it should be the desire of every teacher dealing with this subject to improve his or her equipment in this important field of endeavor.

Walter H. Butterfield, Director of Public School Music, Providence, R. I., said in reference to the cultural features of singing, "I believe today people are singing for the pleasure of it and not because they intend to become artists; and we should give them the opportunity for this—both the public school teachers and the private school teachers. Singing for money is going to be done by comparatively few people because there are very few great artists in the world today."

Following Mr. Butterfield was Olin Downes, internationally known critic and lecturer, and Music Editor of the *New York Times*, who said, "I feel that the art of music lies in just the type of work that Mr. Butterfield has discussed. The origin of music is the voice; it is the Alpha and Omega of it. The trouble today is that we have too many performers and not enough intelligent listeners. But, as the students of today progress this will not be the case. They will become the intelligent listeners of the future and will require fewer but better performers."

In answer to questions Mr. Butterfield stated that although the voice classes in the Providence high schools consist of twenty to forty, it is possible to give enough individual attention to voice to be valuable; that he thought it was more desirable to have separate classes for boys and girls; that the daily classes were of about forty-five minutes duration, the time being divided between vocalization and songs; in general, that class voice lessons were conducted along the same lines as private lessons; that care should be taken in keeping vocal exercises within a reasonable range; that individual students performed in class and in assembly; that intelligent criticism was encouraged.

A member of the audience suggested that real coöperation could exist between public school and private teachers only when one general form of teaching fundamentals could be agreed upon and put into practice.

The following points were left for future discussion: Is it advisable to present the physiological aspect of voice to students in classes? Does the repetition of musical forms alone, such as scales, arpeggios, etc., suffice in developing tone? What is the best means of arousing consciousness of voice quality in a student?

Richard Bonelli, eminent baritone of the Metropolitan Opera Company, who spoke at the Wednesday afternoon conference, said, "Successful performers of the future must depend upon public interest and public interest depends upon understanding and also upon a taste for music. That taste is now being developed in the public schools. The classes today in music appreciation and in voice are a great influence upon the youth of today. I wish to encourage students above all when listening to a performance to form their own opinion and not have to read the newspaper reviews in order to discover what they thought of it."

Mabelle Glenn, Director of Public School Music, Kansas City, Missouri, whose topic was "The Boy Voice Through Changing Period," said, "The three-year period of junior high school is the time when we worry most about the boy's voice because it is then that the voice is changing. Today a boy may be a soprano, next week the same boy will be well on the way to being a

baritone. It is better to keep him singing constantly through this period so that the enthusiasm for singing and the interest in it will not be lost."

She gave illustrations of the changing voice with phonograph records of several students. She also said that the boy's physical development—size, height, weight, etc.—should be considered in classifying voices, rather than depending solely on his age.

In answer to questions, Miss Glenn said she believed that "if voice work is started properly every boy can sing"; that there is no real tenor voice during the changing period, the term used being alto-tenor; that she did not advocate the use of the vowel *oo* in vocalization; that children must be taught the same way that adults are taught, except the approach must be different.

On Thursday, Kenneth Mook, Director of Vocal Music and Fundamental Speech Training, East High School, Rochester, New York, told of his work in "The Coördination of Speech and Song in Class Voice Training." He stressed the development of the fundamentals of correct breathing and breath control, clear articulation, development of tone production, of poise and self-control; development of personality through self-expression, and development of the elements of interpretative reading and singing.

He also said, "Arrangements have been made in my school and should be made if possible in each school where this course is taught, with the English department, so that credit for the speech 1:2 course, which in all probability will be taught by the head of the English department, may be given toward the student's three-year sequence in music. If the teacher of voice training will go about developing this work in the right way, he will find that a very desirable and satisfactory feeling of coöperation will develop between the music department, and the English department. The possibilities are unlimited. Music has never held its rightful place of importance in the high school curriculum, and this ideal set-up will give new dignity to our work.

"Throughout the two-year period of experimentation with this foundation course I have found that the interest, both on the part of the students and of the faculty, has increased greatly. One school has even gone so far as to prohibit any student from appearing on its assembly platform, whether it be for an oration, an announcement regarding a basketball game, or to take part in a play, unless he has first had this work in *speech* and *voice* production. Teachers of English, history, mathematics and science have expressed to me time and again their feeling that this work in speech and voice training is helping to improve the attitude of students and their ability to think and speak while on their feet in their other classes.

"Voice need no longer be thought of as a 'frill' in education. When teachers of academic subjects begin to realize that what we are trying to do is not merely to teach songs and music notation but to develop the student's personality through his ability to express himself clearly, intelligently, and with a minimum of self-consciousness, favorable reaction will be immediately felt. The students themselves will take a new interest in our work. No longer will those who are timid be afraid to join a voice class for fear that they will have to stand in front of the group and literally make 'fools' of themselves. They will realize that music is not the only thing to be learned and that we teachers of voice training are interested not only in their voices and their music ability but are primarily interested in the students themselves.

"Who more than the vocal music teacher is the logical one to pioneer in speech training, and develop it? We are specialists in training the voice. Why close our eyes to the spoken word, when it is the medium through which the

voice of the average person will be used far more than through song? The fundamentals of breathing and tone production can be taught through speech as well as song. What more perfect opportunity can we find than combining these two mediums of expression? We shall not only add to our teaching that which is a logical part of our own field, but we will strengthen our position as teachers and educators because of the added contribution we shall be making to the development of the youth of our country."

At the final meeting on Friday, Edgar Schofield, President of the New York Singing Teachers Association, said,

"I believe that at last we are becoming voice conscious as a nation. We are all voice educators here. We feel that the object of the voice clinics has not been thoroughly fulfilled but that we have made a start in the right direction."

Deems Taylor, outstanding American composer, said, "I was taking stock of my general education the other day and I tried to see what I remembered most. I came to the conclusion that the years between eight and sixteen are the years when any child takes impressions with a minimum of resistance and a maximum of retention. The mind at this stage is wax." He stressed the value of forming "good singing habits" early; the danger of singing music that is too high, and that "our children can only learn to speak English perfectly and beautifully when our teachers speak the way they want children to follow." Mr. Taylor concluded, "Remember, you teachers, you are writing with an indelible pencil so be careful what you write!"

Alfred Spouse, Assistant Director of Music, Rochester, New York, whose topic was "How to Secure Homogeneity of Tone Color," said, "There are three ways in which this can be done, by class drill and by fundamental methods. Step No. 1 is to transfer the work from the neck to the larger muscles of the body; this is our first move in developing homogeneity of tone color. Step No. 2 is good diction, and this is not obtainable without freedom of the throat and of the jaw. All teachers should pronounce their words clearly and distinctly and the students will respond the same way. In most high schools the faculty is guilty of mispronouncing, which is a very grave situation. Step No. 3 is expression. Let the music come out the way the composer put it in. The best way to express is to first read the text and then analyze it most carefully."

In answer to questions, Mr. Spouse said that to develop tone the larger muscles of the body should be brought into activity; that a desirable tone quality must be sought, rather than homogeneity at the expense of quality; that girls with normal soprano voices should not be placed permanently in the alto section.

The Chairman, Mr. Stephens, expressed the hope that this series of clinics "has been the birth of something new in our voice classes and voice processes."

In conclusion, the committee would like to offer the following suggestions for the guidance of future voice clinics:

- (1) That the clinics be of at least two-hour duration in order to allow for discussion and to make them clinics in the true sense of the word.

- (2) That it is not practical to have an attendance of more than 500 or 600 at clinics of this type, as too large a hall and too large a group make discussion difficult.

- (3) That it should be planned to have the speakers' topics of such a

nature as to focus attention on the important phases of voice education and to stimulate discussion.

(4) That strict adherence be given to the subject matter which is "Voice."

The main digression in the meetings was that those who spoke from the floor gave too much time to the relating of personal experiences rather than to the setting forth of principles and practice. To be of value, principles must be clearly defined.

A certain procedure and example in the application of these principles can be set forth to great advantage. We reiterate that a definition of principles must be the first step in laying a foundation of true knowledge in the subject of Voice.

# SINGING IN OUR PUBLIC SCHOOLS

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DID YOU EVER VISIT a first grade room during the first week of school? I mean, since you have grown up? And did you hear these little people sing? Or, perhaps, I had better say, lift up their voices? One could scarcely call it singing. If you have never had this experience, include it in your program for next September. You will then have some idea of the difficulties confronting the first grade teacher when she essays to teach her first song.

## SINGING AT THE PRIMARY GRADE LEVEL

In the public schools, where all of the children of all of the people come to be educated, there are found in one semester more voice problems than the private teacher will meet in a period covering several years. For instance, there is Johnny, who "growls," producing not even one musical tone; Mary, who cannot match a tone at any pitch; James, who does not discriminate between low and high pitches; Virginia, who squeals at a pitch too high; Jerry, who approximates every pitch, singing habitually flat; Michael, who speaks and sings in a guttural voice; Rosemary, who does not articulate well; Katherine, who has been told at home that she cannot sing; Billy, who has learned crooning from his radio idol; Bob, whose father insists that he sing in the chest register, for radio performance; Junior, who is not at all interested; and Gerald, with a bad case of adenoids. There is the strident voice, the nasal voice, the harsh voice, the boisterous voice. And among those who can match tones, perhaps only fifty per cent have a sufficiently well-developed tonal memory to remember a short song.

How does the primary teacher go about her task of securing the satisfactory results we hear in the singing of her group some months later?

First, she stimulates interest by singing for the children a short rhythmical song with text at their level of comprehension. The song is short, because of the limited attention-span of the pupils. It lies high, with a tune mainly descending, because, right from the start, she wishes them to use the head-voice. The teacher herself sings not with her full, mature voice, but with a light, flute-like head-tone, in order to establish a voice-pattern for imitation. Having sung the song in its entirety several times, she then sings it phrase by phrase, asking the class to sing each phrase back to her. Careful listening on her part as the class responds, enables her to segregate those who can sing from those who cannot. The latter logically fall into two groups: (1) those who can match single tones, but cannot sing a phrase in tune; and, (2) those who cannot match tones.

With these non-singers the teacher works individually, inventing games of matching tones within their life-experience; such as, tuning a horn, imitating a train whistle, a birdcall, a street-vendor's cry, a bell, an auto horn, and the like. From the matching of a single high tone—E or E-flat, fourth space treble staff—she proceeds to a two-tone motive, preferably the interval of a third, or a fourth, using a two-syllable word (or two separate words); then, to a short tune, using several words; and finally to a phrase of the song being learned.

Little by little the singing becomes unified and more musical. No repres-

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[NOTE: This paper was read at one of the Voice Clinics conducted by the New York Voice Educators Committee during the 1936 Convention of the M. E. N. C. See note on page 200.]



sion is suggested; no forcing permitted. Beauty of tone is acquired through imitation of the teacher's singing, and through stimulation of the imagination. Little people respond readily to the suggestion that they use a "fairy voice," or let the song "float," or that they "sail" to a high tone, or "swing" their voices to a high pitch. Such suggestions are conducive to free and easy tone production and serve far better for children than any amount of talk about relaxation, open throats and the like. Nor is anything said about breath-control, but correct posture and correct phrasing are stressed, and the desired result obtained in this manner. Attention is also given to diction—to enunciation, correct pronunciation, formation of vowels, initial and final consonants, and the short vowel in word endings.

In the choice of song material, care is exercised that the vocal range does not exceed the treble staff; that the song is rhythmical; that it lies high (as was stated before) and mostly on the upper half of the treble staff; that it includes frequent descending passages; and that the melody and word-content are appealing to little people. Songs for the second and third grades are longer and in keeping with the growing experiences of the pupils.

In the primary grades is laid also the foundation of expressive singing. Tempo and rhythmic swing are suited to the text and musical outline; tone color is varied (through suggestion) and phrasing begun. Mabelle Glenn, Director of Music in the Kansas City, Missouri, Public Schools, emphasizes the hearing of much good music as a basis for artistic rendition. In her chapter on "Singing," in the *Thirty-fifth Yearbook*, Volume II, published this spring by the National Society for the Study of Education, she says in part: "All singing should be a part of the appreciation lesson and a direct result of a feeling gained from hearing beautiful music well rendered. Children sing more artistically if they have heard much good music."

#### SINGING AT THE INTERMEDIATE GRADE LEVEL

With the non-singers practically cured, and habits of tone production, intonation and diction fairly well-established, the intermediate grades afford greater opportunity for stressing artistic singing. During this period (age range from nine to eleven years) the voices of girls and boys grow both in power and brilliance. It is the teacher's problem here to establish the habits essential to good singing—correct posture, all-'round-the-waist breathing, use of the head voice, free tone production and correct diction—and to develop to a greater degree flexibility, smoothness of tone, intonation and phrasing. Two-part singing—the initial harmonic experience—has its place here. Since practically all voices are still limited to the soprano register, the lower voice part is a second soprano, rather than a true alto part. There are no real altos at this age level, and as it cannot be determined which girls will sing an inner part in the junior and senior high school, all pupils, boys as well as girls, sing alternately, both soprano and alto.

In these grades the text of the song assumes great importance. The flow and the imagery of the text form the basis for determining the mood of the song, and, therefore, the tone color and the style of singing. Reading the text aloud helps discover the climax and the reasons for the dynamic markings and the phrasing. It reveals the relationship between the rhythmic flow and intonation of the *spoken* line and the *sung* line of poetry; and assists in developing musical contour in the place of straight-line singing.

Songs for the intermediate grades are, of course, longer, more varied in mood, deeper and richer in content, more difficult rhythmically and melodically,

than those for the primary grades. Slower tempos, longer phrases and more sustained tones are in evidence in the material used.

#### SINGING AT THE JUNIOR HIGH SCHOOL LEVEL

The junior high school—including in some localities the seventh and eighth, in others, the seventh, eighth and ninth grades—was organized to meet the problems of adolescence. It presents again a diversity of vocal problems. Both girls' and boys' voices change and partially mature, but no two voices change at the same chronological age. The student body includes, therefore, girls with unchanged and maturing voices; and boys with unchanged, changing and changed voices. The last named are few in number. In its report for 1930, the standing Committee on Vocal Affairs of the Music Educators National Conference recommended, therefore, that girls and boys be segregated for their vocal music classes. "Such a division," the report further reads, "permits also that choice and presentation of material which is particularly adapted to each group."

Whether the junior high school music classes are mixed or segregated groups, the utmost care is exercised to protect the growing voices. The pupils are carefully watched in order to avoid all straining and forcing. Voices are tested at the beginning of the semester and frequently thereafter, and pupils are assigned to that voice part which the range and quality of their respective voices indicate. Reclassification takes place from time to time, as the development of the voices warrants. The practice of placing either boys or girls on any part because they carry it well, or for the sake of tonal balance, is outmoded and taboo. School music educators realize that the growing voices must be protected, even at the sacrifice of musical results.

Huskiness in the upper tones and a disinclination to sing them is regarded as an indication of the approaching voice change in the boy. As his voice gradually loses the upper tones, he is placed on the next lower part; that is, from soprano to alto, then alto-tenor (so-called in school circles), then boy-bass. The respective ranges of these divisions are approximately as follows:

*Soprano:* From middle C to G above the treble staff.

*Alto:* From B-flat below middle C to D, fourth line treble staff.

*Alto-tenor:* From A-flat or G below middle C to F, first space, or G, second line treble staff.

*Boy-bass:* From C, second space, or B-flat, second line bass staff, to middle C.

Alto-tenors often have a very much more limited range than the one given, sometimes being able to sing only a few tones within the limits stated. This is true also of the boy-bass, who sings his low tones with ease, once the plunge to the lower octave has taken place, but needs practice to enable him to sing the tones in the upper range indicated.

Among the girls are found sopranos and occasional voices with an alto tendency. These embryo altos are placed on the alto part, but carefully protected against forcing below their natural range.

The junior high school then, is the logical place for beginning three- and four-part singing. The latter is not always possible, since not every group includes a sufficient number of either alto-tenors or boy-basses. Singing in three parts—either three unchanged voices, or soprano, alto and bass—is practical in most schools. Where boys and girls are segregated, four-part singing is often possible in the boy group. However, the music must be specially adapted to the respective vocal ranges of the boys on each part. Adult male

chorus arrangements cannot be used because the range of each voice part is that of a matured voice. The girl groups usually sing two-part music or else special arrangements in three parts, lying within the vocal ranges of the girls. The alto of women's trios is, as a rule, too low.

Breathing exercises similar to the following are now a part of the daily practice to improve breath control:

(1) Inhale slowly, expanding all around the waist line. Do not raise shoulders.

(2) Hold breath—eight counts.

(3) Exhale—three counts—either silently or with humming or singing a vowel on a given pitch.

Another practical device is the daily singing of increasingly long phrases with one breath. Sustained chord drills are used as aids in ear training and part singing.

Habits and ideals established in the first six grades form an effective basis for further musical and emotional development at the junior high school level. The increased resonance and power of the voices make more colorful singing possible.

The selection of song material for junior high students is based upon adolescent interests, social value, and emotional or mood content. However, no song has a legitimate place in the junior high school unless it is musically worthy. In substantiation of this statement I quote again from the 1930 Report of the Committee on Vocal Affairs of the Music Educators National Conference:

"Only worthy music should have a legitimate place in the public schools; for, whether it be generally conceded or not, it is the public schools which must establish the musical standards of the future and keep intact the heritage of the past. The time devoted to music in the schools is at best so limited that no really conscientious teacher can afford to waste a moment of it on poor material."

#### SINGING AT THE SENIOR HIGH SCHOOL LEVEL

Whether the senior high school is organized on a four-year or a three-year basis, and whether the vocal courses offered are elective or selective (or both), the voice problems remain the same. We have now among the boys a very few unchanged voices, changing voices in large number and a considerable number of changed voices. Mature tenors, as well as real altos among the girls, are lacking. But lovely lyric girl voices are found in both first and second soprano range.

In the elective groups which are not selective—such as general music, freshman chorus, etc.,—not much individual training can be given, and the group instruction follows the same general procedure outlined in the discussion of junior high school music classes. But in the selective courses, in which the enrollment is smaller, sectional drill of the several voice parts is possible, and small ensemble practice—that is, one pupil on each part—is a regular activity. The smaller the class, the more nearly the work may approach individual instruction. And because the groups are selective—which means that all of the students enrolled are interested and many of them talented,—the training is more intensive and the standard of performance, in consequence, much higher than that of the purely elective groups.

In many senior high schools "a cappella" choirs are organized. These are highly selective groups. Here the talented young singers develop greater

independence, beautiful tone, keen pitch discrimination, and learn much in the way of harmonizing and blending voices, and in interpretation.

A decade or more ago voice class instruction was introduced into the high school. As a rule these classes are small, thus giving more time for individual attention. Only mature girls and boys whose voices are completely changed derive real benefit from these classes. The only prerequisite is that the student shall sing in tune. The segregation of boys and girls, while not strictly necessary, has proved to be desirable. In some schools these classes meet daily; in others two or three times a week.

The purpose of the high school voice class is set forth in the 1930 Report of the Committee on Vocal Affairs of the Music Educators National Conference, herein-before referred to, as follows:

(1) To teach boys and girls how most efficiently and artistically to use their vocal equipment in singing, and also in speaking.

(2) To study and perform the best in our song literature, both American and foreign, beginning with those of small demands in text and music, and progressing, as the powers of the pupils increase, to songs more difficult of understanding and performance.

(3) To produce solo singers; that is, to cultivate the pupils' ability to sing acceptably before an audience.

(4) To foster a real appreciation of good songs, by listening to others sing, and by encouraging the attendance of pupils at recitals of artist-singers in order to reinforce the truths taught in class.

(5) To encourage the joining of church choirs and civic singing societies by pupils, both for their own further growth and for the sake of the influence which they, having high standards, may exert upon such organizations.

(6) To reach the wide circle of friends and relatives of pupils by reason of their interest in the children, and thus enlist *their* interest in better song and speech.

(7) To encourage singing in the home, particularly of serious music, as distinguished from the popular songs so common in the American home today.

(8) To engender in the student, aside from the music, a more conscious aesthetic sense, from having lived intimately with an art subject.

#### ABILITY GROUPING

There remains one other phase of the vocal work in the schools; that is, the organization of selective groups at the primary and intermediate grade levels. These groups, organized in accordance with the principle of ability grouping, are called choirs. Prerequisites are (1) the ability to sing in tune and to enunciate clearly, (2) a voice that blends with those of the group, and (3) good habits of work, such as promptness, attentiveness and coöperation. In the choirs is used material of greater difficulty than that sung in the classroom, and performance attains a higher level than is possible with the heterogeneous group.

At the junior high school level these groups are called, also, glee clubs. Often a school will have one such club for girls, another for boys, and a third for mixed voices. Glee clubs are also a part of the music program of most senior high schools, and other more highly selective groups are often found at this level. The a cappella choir has already been mentioned. A recent development of this type of organization is the "madrigal singers" or

"madrigal club," which devotes itself to the singing of madrigals and glees, after the manner of the English Singers.

In conclusion, may I summarize for you what the public schools are attempting to do?

(1) To inculcate in the hearts of all of the children of all of the people a love of singing and a desire to participate in singing in life both outside and inside of the school.

(2) To give them a working knowledge of the principles of good singing.

(3) To acquaint them with some of the masterpieces in song literature.

(4) To provide for the musically talented, instruction at their level of attainment.

(5) To protect the growing voice.

For the training and the development of *the artist*, we look to the private teacher, hoping that the foundation laid in the schools, inadequate as it must be in some respects because of mass instruction and the short school music period, may prove a working basis for the voice specialist.

I should like to close with this further quotation from the *Thirty-Fifth Yearbook* of the National Society for the Study of Education, Part II, Music Education. This book, prepared by the Society's Committee on Music Education, was discussed at the St. Louis meeting of the National Society, Tuesday, February 25, 1936.

"We must look and work toward an effective reciprocity between the program of music education in the schools and the work of the private teachers of the community. Both are necessary. Both can supply certain unique elements of value. Speaking generally, we must seek to establish two conditions:

"(a) An effective program of school music education should engender and stimulate a demand for serious and effective private instruction. It is altogether legitimate for the schools to arouse such a demand, not as propaganda in behalf of favored individuals, but as a general outcome of the music program—a demand that, in the main, the schools are not in a position to supply.

"(b) Serious and effective work with private music teachers should receive ample and ungrudging recognition by schools. Concretely, this means that there should be coöperation in releasing enough of the pupil's time to enable him to carry such work advantageously, and also that it should be recognized in terms of school credits. Of course, if this is to be done, the schools have both the right and the duty of assuring themselves that the private musical instruction meets respectable standards."

# DYNAMIC PHONETICS AND THEIR USE IN VOICE TRAINING CLASSES

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THE DEVELOPMENT of musicianship through voice training classes presents a threefold problem; a correlated growth, (1) in skills with the voice, (2) in practical application of musical theory, and (3) in a knowledge and appreciation of musical literature through performance. These three fields of skills, theory and literature demand such careful, fundamental development that no phase of the work should be left until the student's natural abilities are so welded into the technique of producing the thoughts and emotions of the poem before him that sight and these natural abilities develop as a single working unit for production.

The development of skills with the voice involves a study of posture, breath control, tone production, resonance and all the minute details of pronunciation. It is necessary that the voice teacher and student be thoroughly acquainted with the tendencies of consonants and vowels to change the quality of the tone in the human resonator, or all of the beauty of a tone produced by correct habits of posture, breath control, tone production and resonance may be destroyed by incorrect shaping of consonants and vowels. Acoustically and phonetically the tone produced at the vocal cords should completely fill the whole resonator, pharynx, mouth, naso-pharynx, and nose, with its vibrations. All pronunciation is produced by blocking or shaping those tone vibrations which pass out of the mouth.

"Dynamic phonetics and their use in voice training classes" is a study of those combinations of consonants and vowels which by their dynamic nature materially assist or hinder the power, beauty and freedom of tone production.

There are many combinations possible for use in voice training classes but today we will study four small groups which, by their correct use, practically cover enunciation problems. We will designate them as the "Open Group," the "Closed Group," the "Intermediate Group" and the "Contrasting Group" because of the prevailing tongue, jaw and lip positions as they are pronounced.

They are:

## THE "OPEN GROUP"

"lā" as in "large"  
"mī" as in "might"  
"nō" as in "note"  
"gō" as in "gone"

## THE "CLOSED GROUP"

"tā" as in "take"  
"rōō" as in "roost"  
"vē" as in "veal"  
"lā" as in "large"—open for relaxation at the end of group.

## THE "INTERMEDIATE GROUP"

"dū" as in "dust"  
"pū" as in "push"  
"gō" as in "gone"  
"thē" as in "then"

## THE "CONTRASTING GROUP"

"bou" as in "bounce"  
"sī" as in "sit"  
"lā" as in "large"  
"dū" as in "dust"

The correlation between the consonants and vowels is so perfect in these four groups that the pronunciation of the consonant actually assists in shaping the vowel.

Nearly all consonants block the flow of tone vibrations through the lower half of the resonator while vowels shape those tone vibrations and change their color.

Consonants in the English language, where lip, jaw, and tongue action make it possible, have three forms using the same interfering muscles, being either breathy, voiced, or hummed. In some groups the hummed form is impossible and in the consonant "h" we have one pure breath form.

In the phonetic groups under consideration today we have all three forms of the lip group "p," "b," and "m" in the syllables "pu," "bou," and "mi," "p" being breathy, "b" voiced, and "m" hummed. We have all three forms of the group where the tongue touches the gums behind the upper teeth, "t," "d," and "n" in "ta," "du" and "no." In "gō" we have the voiced form of the tongue against the soft palate, in "lā" the curled tongue form; in "vē," one of the fricatives; in "thē" the voiced form of the tongue between the teeth; in "si" a sample of the sibilant group; and in "roo," the one consonant which we do not use in singing as we do in spoken English.

From this short analysis one will see that we have practically all of the consonant groups represented in these syllables.

The vowel series in English starts with the brilliant long "e" with its small depression on the tip of the tongue, thin lips and nearly closed jaw, and by a progressive action of tongue, lips, and jaw proceeds to open broad "a" (ā) and back to the dark "ō" with its puckered lips and nearly closed jaw.

With the exception of the short "a" (ă) as in "has" the vowel series is complete. Arranged in a progressive series for vowel analysis they would read "ve," "si," "ta," "the," "la," "du," "go," "no," "pu," "roo."

There are three diphthongs in the English language: long "i," which is made up of the two vowels "ä" and "ē," "ou," a combination of "ä" and "ō"; and oi, using the two vowels "ô" and "ē."

The first two are included.

Vocal talent is developed in the voice training class very rapidly by the use of "dynamic phonetic syllables" in the daily vocalizing routine. Wide ranges, an aggressive freedom in interpretation, a sureness in public performance all result from their use, for the student knows that his voice is going to meet the requirements which even the most difficult music demands. This knowledge allows him to concentrate on the thoughts and emotions of the poem being interpreted for he knows that he can meet technical problems as they occur.

The following simple exercises have been found to build the voice in range, power, blending ability, flexibility and quality, to teach the details of pronunciation, and to cover the figures, scales and intervals most often occurring in vocal music.

(1) Starting near the center of the range, hum with the consonant "m" a five-note scale, ascending and descending, proceeding upwards by half steps as long as the hum remains free.

(2) Still humming, start again near the center of the range and using a 5, 3, 1, 3, 5 progression, proceed downwards by half steps as long as the hum remains clear and breathless.

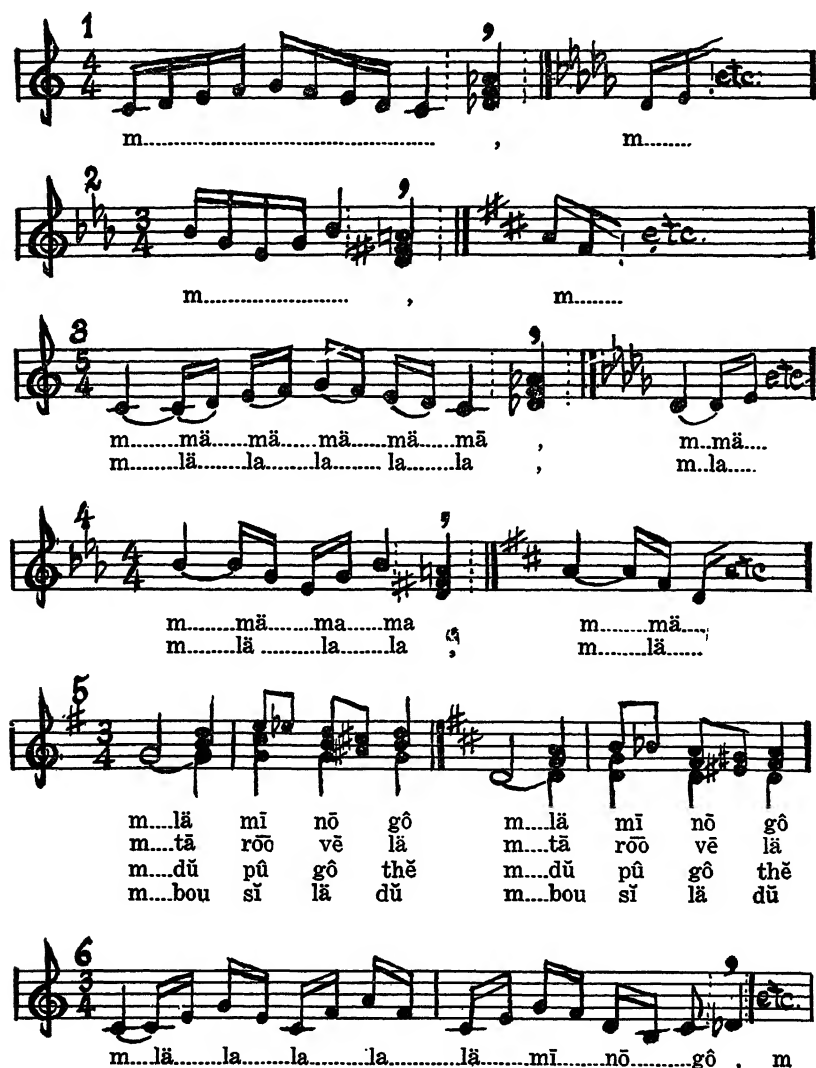
(3, 4) Repeat the two exercises above using the syllable "ma" on every other tone, stopping at the beginning of each exercise to hum and concentrate on keeping the humming condition of the resonator intact as the jaw drops to the full freedom of the "a" vowel.

(5) On the pitch of G produce as perfect a hum as possible, then follow it with the "Open Group" on the single tone, concentrating on the humming condition of the resonator staying intact.

Repeat on D or on each half step downwards to D.

Use the same exercise on the "Closed Group," the "Intermediate Group," and the "Contrasting Group."

(6) Using the tonic, subdominant, and dominant seventh chord lines in a 135314641354271 progression, sing the syllable "la" on the tonic and subdom-



1  
m....., m.....

2  
m....., m.....

3  
m...mä...mä...mä...mä...mä, m...mä...  
m...lä...la...la...la...la, m...la....

4  
m...mä...ma...ma, m...mä...  
m...lä...la...la, m...lä....

5  
m...lä mī nō gō m...lä mī nō gō  
m...tā rōo vē lä m...tā rōo vē lä  
m...dū pū gō thē m...dū pū gō thē  
m...bou sĩ lä dū m...bou sĩ lä dū

6  
m...lä la...la...la...lä mī nō gō, m



la la la la la ,

inant chord, changing to the "Open Group" for the tonic-dominant seventh close, using a syllable to each two pitches. Proceed upwards by half steps as long as the tone shows no quality of interference.

(7) Use again the 53135 progression by half steps downward, but this time without repetition of syllable within the run, repeating the exercise three times at each new pitch with "la," "mi," "no" and finishing with "go" on 5 at the close.

(8) Starting with B-flat below middle C, practice octave jumps with the "ma" syllable; descending by diatonic scale after the leap is made. Proceed upwards by half steps as long as the upper octave remains free.

(9) Within the full octave use the tonic chord ascending and the dominant seventh descending, repeating twice, with syllables to each two pitches, singing the contrasting vowel combination "la, la, roo, roo, la, la, ve, ve, la." This exercise is to be done in half voice.

(10) For a final exercise, in half voice, sing "la, la, la, la, la" light and fast starting on high G and descending 87678. This exercise descends by half steps to the lowest extreme of the range.

Beginning voice classes should confine themselves to the first seven exercises until they are thoroughly mastered before proceeding to the last three.

# MODERN TRENDS IN VOICE CLASS INSTRUCTION

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SINGING AS A MEANS OF EXPRESSION is in greater vogue in America today than at any previous time in the history of our country. This is due to the universal acceptance of music in the public and private schools of our day. In the elementary and higher schools we use the finest musical instrument ever granted to man, namely the human voice, as our medium of expression. The question of vitalizing vocal utterance, whether spoken or sung, has become a chief musical concern of music educators. If vocal practices are poor, strained, and unmusical, our people turn to instrumental music as a means of personal musical expression. We, as a people, have been criticized by our foreign cousins, as we have criticized each other, for our poor vocal practices. Of recent years, we have become conscious of a need of understanding basic vocal truths and techniques and have desired to reconcile the accepted art principles with scientific findings that should be in accord. Modern science and modern educational methods have come to the aid (more or less effectively) of the educators, who insist upon thorough research and proof of the affinity of true art and scientific data to be used for the establishment of the voice as the truest means of emotional or musical expression. Nothing is of greater importance in the field of music than the establishment of the voice as a reliable musical instrument. The artificiality and materialism of the age just passing has been reflected in vocal music in the emphasis upon musical abstractions of technique used as devices to produce more or less synthetic art products. The truly spiritual and emotional have been overlooked in a draw-stop method of producing effects. The basic causes and means of expression which depend upon natural reactions or stimuli, through their very simplicity, lead us to the truth. Modern approaches to singing are brought about naturally through group presentation. School music educators have approved this by their universal acceptance of the practice of class singing. And by the old law of "from the whole to the part" the individual has been reached and has found that reasonably effective individual singing can be an actuality.

Unfortunately, too little time is available for more than protective vocal practices in classes in the elementary schools, although much more attention is being given to this phase of music education at the present time. Jacob Kwalwasser, in a recent article in the *Music Educators Journal* has pointed out that what is good practice for adults should be good practice for children, and I heartily agree that young children should receive early training in approved traditions of vocal truths. It is in the secondary schools that greatest care should be exercised in fixing correct vocal practices and attitudes because of preconceived ideas that may crop up and become obstacles and vocal interferences to nature's simple laws of the use of the speaking and singing voice.

We all know that knowledge is the parent of understanding, and it is only of correct understanding that confidence can be born. The first requisite for success in public singing or speaking is confidence. This is pre-eminently true of singing, and particularly so of artistic singing. The public singer, in distinction from the public speaker, has a dual obligation, *i.e.*, to sing in tune with agreeable tone, and intelligibly to deliver the message contained in the text of his song. Thus the sense of responsibility is materially increased and hence the necessity of abundant confidence.

It is the general experience of teachers of singing that *fear*, in the mind of the student, and even of those of marked vocal and musical talent, is the

greatest and the most persistent obstacle to overcome. Fear manifests itself in many and devious ways and in various degrees according to the disposition of the singer. There is the fear of the high notes to be sung and fear of the low notes, fear of not being able to stay in tune, fear of the *smorza* (diminishing tonal power on single tones and phrases). These and many other fears influence the freedom of tone productions and effective expression in the delivery of the text. Unless these fears can be overcome to a sufficient degree, it is impossible to make satisfactory progress in the development of the art of singing, and impossible to bring the student to that condition of mental and tonal poise so necessary to successful singing. Obviously then, the first requirement of the teacher is to eliminate the appalling and almost universal sense of fear in the minds of students, and at the same time to preserve the sense of responsibility to an adequate degree.

Knowledge is power—but it should be remembered that knowledge of any particular art subject must be definite and well applied in order to make consistent progress and to attain practical results. A well-defined course of educational vocal technique for singers is particularly important, because without a well-defined technique, consistently fine tonal effect and effective expression are alike impossible. For the public speaker good vocal technique is relatively important. We are all familiar with the raucous voices of emotional orators in their efforts to impress their hearers, or their futile attempts to make themselves understood or even heard—especially in large auditoriums. How important it is, then, for speakers who have inadequate vocal powers to train their voices! To such speakers I would say, if you are musical, train your voices via the singing route—for as the greater include the lesser, so the desired end may be accomplished, and at the same time more beautiful and therefore more effective tonal powers be acquired.

Educational vocal proceedings, we may say, have been the rule among singers from the very beginning—but in many instances have been so distorted by vain imagines, with total disregard of natural law, that results have often been not only ineffective but prejudicial to their vocal interests. The entrance of what is known as scientific voice culture has been followed by an undue emphasis on prescribed means which have been absolutely foreign to an enlightened understanding of the natural development of the vocal organ; compelling, rather than inducing, the activity of the tone-producing mechanism. The dual necessity of development of muscles and the preservation of tonal beauty—which development should be simultaneous—has too often escaped the comprehension of the dyed-in-the-wool scientific voice culture votaries. The important fact that man is something more than a mechanical machine has been too often persistently ignored. It has been assumed that the mere development of the muscular tissues can be carried on regardless of the soulful influence of personal expression. Personality has thus been ignored in the general plan of development with the result that this one-sided process has actually produced many a veritable Frankenstein—a soulless singer.

It has been well said that science is knowing and art is doing; but many present-day presumably scientific expositions have signally failed to compass the requirements of truly scientific voice culture because of the failure to correlate spiritual and physical powers. True vocal science must embody consideration of both factors or else it is not vocal science. We are all naturally endowed with a vocal organ with which to express in a normal manner our thoughts, feelings, and emotions—and we must not lose sight of this fact in formulating our man-made means of development.

There are two things which I believe to be of paramount importance in

our consideration of this subject, and these are, *first*, the vocal evils which have arisen from a wrong interpretation of our very loose terminology, and *second*, the general acceptance of what are purported to be scientific mandates without verification of the soundness of the conclusions. We must be doubly cautious because the pseudo-scientist with his one-sided view is particularly emphatic in his demands that we accept willy-nilly everything that he says; we must accept as a matter of course his dictum born of physical measurements and consequent yardstick didos! Talent may be comparatively estimated but it is never subject to yardstick measurements.

However, every experienced and competent voice trainer knows that under certain conditions the vocal mechanism must be treated temporarily with special reference to physical adjustments, particularly when patent abnormalities exist. But to persist indefinitely in featuring this phase of the matter is bound to reflect the ominous Frankenstein hand. Finally, in order to reach a common ground of agreement regarding correct means of overcoming present day evils in voice culture, we must proceed in the light of established facts which are entirely relevant to our subject.

These facts must be assembled from two fields of investigation, the spiritual and the physical, the spiritual being of far greater moment for the simple reason that physical activities when disciplined are directly or indirectly under the immediate control of the mind, and the mind *uninfluenced by the spiritual* which represents the soul of the singer, renders void the normal functioning of individual personality.

Constructively, we may wisely regard the order of approach to really scientific voice culture as spiritual, mental, and physical. Not until we accept this formula as a primary consideration can we hope to extricate ourselves from the heterogeneous mass of conflicting theories in which we find ourselves enveloped.

Concretely, after assuming the attitude of individual freedom of thought regarding interpretive expression, we must use the faculties of our mind to separate truths from falsities, principally in the matter of vocal technique, to discard the falsities, however appealing to the undisciplined imagination or however firmly established in our conduct, by reason of long accepted fallacies which we have inherited from our predecessors in the field of vocal endeavor. Then we must follow the path illuminated by a new understanding—the fruit of practical application of definite knowledge. And by the constant exercise of the will to conform to this new understanding, we may hope to achieve our righteous purposes, *i.e.*, to develop a more dependable art which shall endure with the ages. Thus, we may become the moving factors in the much sought vocal millennium.

In suggesting a plan for modern class vocal work we remember that music education demands direct, understandable results. The idea of the song method is basic. Through the stimulus and spirit of well chosen melodies set to appropriate texts, direct results are obtained through the mere singing of the song, if presented by a teacher who has a perspective of the end in view, namely, of defining obvious vocal truths and relating them to real songs of accepted merit. In private lesson work, the negative efforts of individuals are often discouraging to themselves as they are to their teachers. Many a real voice is discovered by the individual himself in class work through the freedom of the situation and the spirit of emulation and satisfaction involved. Vocal confidence must be built upon the revealing experiences that can be organized through a song approach, defined in brief exercises, and related to an art song repertory.

The subjective approach in class instruction is obviously the best for

educational vocal procedure. The mood of the song will reveal emotional and musical values that must be experienced before they can be defined and applied. The satisfaction of singing real songs is the crux of the whole matter. Too few of our composers have commented even upon the interpretation of their songs, let alone the technicalities of performance. This is the opportunity of the class teacher aided by traditions, to make effective, living song experiences in repertory that have vital significance in singing practice and appreciation.

By all means let us establish class vocal opportunities for young and old in order to make American personality vital in terms of expression in singing and speaking.



## THE CRITERIA GOVERNING THE CHOICE OF MATERIALS FOR JUNIOR HIGH SCHOOL CHORUSES

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THERE HAVE BEEN in recent years rather definite aims and objectives formulated for choral work in both junior and senior high schools, most of which have been based upon a sympathetic study of the nature and needs of the students participating in such activity. We need no longer say "we're on our way—but where are we headed for?" Instead, we might sometimes say, "we know where we want to go—but what route will guarantee a safe and pleasant journey?" Progress is not possible until we have decided in what direction we desire to go. Criteria governing the choice of materials for junior high school choruses must find as their basis of selection the aims and objectives of such activities, and are valuable only to the extent that they contribute to the realization and attainment of these aims and objectives.

It is generally agreed that our aims for choral work can best be realized if we attempt to develop through the use of worth-while musical literature such habits, attitudes and ideals as are reflected in an increased love, appreciation and discrimination for the musical heritage that is ours to enjoy.

Our consideration for the physical, intellectual and emotional changes occurring during the stage of early adolescence readily aids us in perceiving the important fact that much music which in general might be termed "worth while" is wholly unsuited for performance by boys and girls during this period. The term "worth while" then, takes upon itself important significance, and can best be defined through the criteria recommended.

First, let us think in terms of material in general, material that will stimulate ideals of artistic excellence resulting in worthy standards of judgment. This will obviously bear the stamp of accepted and approved choral and song literature—a quality insuring not only present interest but permanent value; a quality readily found in the following types: Art songs (in the broadest sense); folk songs, including songs of various nations and races, sea chanteys, carols, negro spirituals and ballads; madrigals; descriptive material; material of a religious nature (oratoria, motet, anthem and hymn), and finally, material of a dramatic nature (opera and operetta).

Some mention might at this point be made as to the parts to be represented in the various arrangements most suitable for junior high school choruses. They are as follows: Unison, S. S., S. A., S. S. A., S. A. B., S. S. A. B., and S. S. A.-T. B.

The controlling element in this classification or assignment of parts is the simple objective that the part should be adapted to the voice in compass and character. *Music should be selected to fit the voices—not voices classified to fit the music.* Therefore, the selection of material for any particular group in the junior high school can be done intelligently only when the classification of the voices is known.

Though in choral and song material, one factor, *i. e.*, music or lyric, might in some cases be subordinate to the other, the quality of each demands careful consideration. Proceeding then, to specific qualities to be sought for within the types of material recommended, we might ask, first, with respect to the music: Is it appealing? Is it, in the light of our past experiences with the boys and girls, as well as in the light of their past musical experiences, appealing and interesting? Is it so well constructed melodically, harmonically and rhythmically as to "take," or as they might say, "go over big"? Obviously, there will frequently be certain hidden beauties discovered only after artistic rendition, but the ingenious director will exert every attempt to locate these at the time of selection.

Continuing with respect to the music, let us examine carefully the range or compass of each part. Has adequate attention been focused on the limitations of the changing voices of both boys and girls? Note particularly the lower extreme of the alto part, and the lower and upper extremes of the boy-bass part. Does the alto part hover around the lower extreme of the alto range which, when sung by boys or girls, discourages the "carrying down" of head tones and encourages the continued use of chest tones? Normally, the boy alto has approached the initial stage of voice mutation. In the case of the girl, the alto is normally a mature voice, and it is for this reason that we find it necessary to employ sopranos on the alto part. With these facts in mind, one can readily understand the importance of avoiding music the parts of which may tend to encourage misuse of the immature or unsettled voice. Inasmuch as the alto-tenor in his first stages sings the higher tones within the alto-tenor compass easily, and in later stages the lower tones more easily, the alto-tenor part may well be of limited range reaching neither the higher nor lower extremes. It is suggested that the boy-bass part be written so as not to call for too frequent use of the voice in the upper extreme of the boy-bass compass.

Tonal and rhythmic difficulties and the ability of the group to master these should be considered. Though our choral groups are heterogeneous from a standpoint of musical ability and attainment, music selected should afford some opportunity for technical growth. The persistent banging out of a part by the accompanist, or the responsibility of "tugging" which is centered on those who can sight-read with ease, tends to deaden the interest of the group. Interest and effort are not only compatible; they are essential to each other.

Much of the music available for junior high school choruses consists of special arrangements. Some attention should be directed to the authenticity of these arrangements. Occasionally we find melodic, harmonic and rhythmic distortions, the degree of which is extreme. When such is the case, certain distinctive qualities or effects are obscured, and the material loses its true identity.

Of almost equal importance to factors already considered is the accompaniment. Is it musical? Does it adapt itself to the spirit and mood of the song? Is it within the technical scope of the junior high school pianist?

An examination of the musical qualities of a choral selection is not complete until the lyric or text is carefully scrutinized. For that reason, the fol-

lowing questions are somewhat out of order categorically. Does the music fit the lyric rhythmically and melodically? Does it satisfactorily express the mood and atmosphere of the lyric?

Of equal importance to our consideration for voice ranges when selecting music for junior high school groups is our consideration for intellectual and emotional ranges. It is on the basis of the latter ranges that we determine the validity or "worthwhileness" of the texts. As directors of junior high school choruses, our influence on the present and future lives of our boys and girls will in a great measure be determined to the extent that we exert a conscious effort to provide wholesome and enjoyable experiences—experiences based on the present interests and enthusiasms of the boys and girls with whom we are associating. It is to a great extent through the textual content of choral material that an appeal to the unique personalities of our students is made. When examining the texts of materials, then, let us think in terms of wide and varied interests and moods. Let us inquire as to whether the thoughts expressed are comprehensible. Do they have as their source adolescent interests based on social and emotional experiences? Does the text stimulate the imagination? Is it wedded to the music in mood and atmosphere? Is it sentimentally "cheap"? We might even advance the question as to whether it is of such literary value as to merit independent study.

After careful examination of both the musical and textual content of a selection, let us ask of ourselves these questions: Is this music challenging and inspirational—or, can I make it such? Is the size of my chorus such as will insure an effective rendition of this selection? Will I, through the use of this music be creating a feeling that we are "getting somewhere"? The interested child continues to be interested if he is led to feel that he is "getting somewhere," or as he might say, "going places."

Our acquaintance with boys and girls in the junior high schools has, among other things, repeatedly revealed to us that they are truly critical of values; that they are in quest of ideals; that they are inclined to go beneath the surface of things in their thinking. With these intellectual and emotional conditions characterizing this period of early adolescence, we can readily understand that music for junior high school choruses, in order to retain interest and enthusiasm, need not be of a "jingly" nature, as some would believe. In our consideration for these distinguishable features of early adolescence, let us not, however, in an attempt to effect an increased repertoire, lose sight of the fact that progress, in the final analysis, cannot be measured in terms of variety and amount of material sung, so much as in terms of musical accomplishment and effect.

In conclusion, let me state that with the abundance of good material available, there is absolutely no excuse to resort to material of no real worth. The mere selection of worth-while material, however, is not enough. Equally important is the equipment of the director and his skill to fire the enthusiasm of our youth. In him is vested the privilege and responsibility of opening the minds and hearts of our boys and girls to the inherent beauty of song and singing.

## THE BOYS' GLEE CLUB IN THE JUNIOR HIGH SCHOOL

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[Introduction to a demonstration program given by the Boys' Glee Club of Columbus Junior High School, New Rochelle, New York, at the section meeting on Vocal Music in the Junior High School, M.E.N.C. convention, New York, 1936.]

IN SOME COMMUNITIES, a fairly large percentage of boys entering senior high schools find it impossible to continue through the entire course on account of economic reasons.

General interest in men's voice singing makes it seem advisable, particularly under these circumstances, to give junior high school boys an experience in the singing of music in men's voice harmony and style.

In the matter of coordination of the junior and senior high school musical activities, the experience gained in what we may call the beginning young men's glee club in the former school, carries on to the latter.

In New Rochelle we have three junior high schools at present, with enrollment ranging from 300 to 1,200 pupils. While one might have chosen a group for demonstration from one of our larger schools, we decided to show the development in our smallest school for the sake of its possible special interest to Conference members. Incidentally, even in this relatively small school, besides the boys' glee club and the regular class activity in music, Ruth M. Shafer, our teacher of music, maintains a mixed glee club, a girls' glee club, a seventh grade chorus, and an orchestra, while another subject teacher directs a "Mountaineers" singing and instrumental club.

Representing as they do, a small school situation, the voices found in this club have not been specially selected. Interested boys with singing voices have been accepted for membership. They sing for the joy of it and work to achieve satisfactory musical results.

As always is the case, certain problems are found to exist, chief among which is that of the rapidly changing voice of the boy tenor. However, if a sufficient number of boy tenors are to be found, such an organization may function for at least a part of the school year, the length of time depending upon the size of the school and the number of boys who are interested. In other words, a certain group of interested boys will be found whose voices will retain the boy tenor characteristics for a sufficiently long period of time to make possible a good glee club development.

In addition, there is a tendency to loud singing which we seek to change by developing the half-voice or *mezza voce*, and by the use of humming. At times, a nasal quality is rather prominent in certain voices. Here we have the problem of trying to improve the voice placement and also that of securing a satisfactory blend.

To sum up, it is necessary that through a consideration of technique in vocal practice and through listening while singing, there shall be built up with the boys a conception of good breathing habits, of proper volume and placement, of desirable blend, of the requirements of good diction, and of the expressive elements of the music which is being sung—all of this, from the standpoint of the best interpretation which may be possible of achievement in a given time with a particular group of singers.



# THE PLACE OF THE SMALL VOCAL ENSEMBLE IN THE GENERAL MUSIC PROGRAM

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THE TEST OF ANY EDUCATIONAL PROGRAM is its effect upon individual and community life. We may, therefore, assume, that in like manner, the test of any school music program is its carry-over into the life beyond the school walls. This carry-over must not be interpreted, however, in terms of professional training, since the purpose of school music education is emphatically not the training of professional musicians. Rather must the carry-over be measured in terms of avocational interests stimulated by the school program.

For several decades music educators in elementary and high schools have been concerned with the carry-over problem. These years have witnessed attempts on the part of the schools to bridge the gap between school activities and home and community interests. Perhaps the most successful of these ventures has been in the field of the small ensemble.

The reasons for this are obvious. *First*, the small ensemble can rehearse in a home. *Second*, the group is not cumbersome. It may appear at any home function; therefore, and also because the transportation cost is small, it will be likely to have more public appearances than a larger group. *Third*, the small ensemble appeals to the participants, because it is an intimate group, partaking of the nature of a club, a form of social organization to which young people are devoted.

In a word, the small ensemble is practical, both musically and socially. And since it meets a social need of our boys and girls, in a wholesome and cultural way, it undoubtedly has its place in our school music program. This place is not, however, that of an extra-curricular activity. If the small ensemble is to function properly in the out-of-school or post-school life of the students, it must be regarded seriously *in* school, and be accorded *there* the educational dignity it deserves. Regular rehearsals during school time, with attendance checked, should be the rule. At the high school level credit should be given for the course.

This paper will consider first the specific problems of the small vocal ensemble in the high school. The discussion may well resolve itself into the following series of questions and answers:

(1) *Shall the course be elective or selective?* Elective to the extent that any student may present himself for tryout. But, in the last analysis, selective, since the music instructor must be the final judge of the candidate's fitness.

(2) *What prerequisites should be required?* (a) The candidate should sing in tune. (b) His voice should blend with those of the other members of the group. It need not be an exceptional solo voice; but should be of acceptable quality for any solo singing demanded by his voice-part in the ensemble. (c) Mezzo-sopranos, contraltos, tenors, baritones, and basses, should be able to sing a clean inner part. (d) The candidate should be dependable with regard to attendance, punctuality, and coöperation, and should have good habits of work. This is important.

(3) *Could not the large chorus be grouped into quartets or trios, and time be saved by rehearsing them all together, as a multiple-ensemble?* Several objections to this plan present themselves immediately: (a) The intensive individual work necessary to develop a small ensemble that will be satisfying to both the participants and the hearers, is impossible *en masse*. (b) One of the desirable experiences for the members of the small ensemble is an acquaintance with

the song literature for such groups. These songs lose much of their charm and effectiveness when performed by a large group. (c) No particular group would be developed highly enough to make small ensemble singing of lasting interest to the musically sensitive and talented students.

(4) *How often should the small ensemble rehearse?* Daily; and let me repeat, during school time.

(5) *Is it desirable that the small ensemble sing a cappella music exclusively?* Without a doubt, the group should be trained to sing a cappella, and should learn to sing, with good intonation and appropriate feeling, a cappella glees, madrigals, and the like. But it should include in its repertoire also selections with accompaniment. Each type of composition has its peculiar value. Unaccompanied singing demands accurate thinking of tonal relationships, and contributes toward an appreciation of pure tonal and vocal beauty. On the other hand, a good accompaniment provides an enriching harmonic experience for the singers. Again, songs with accompaniment are often warmer in feeling, and more colorful, than a cappella numbers. They have, therefore, for all general social purposes, TODAY, a greater carry-over value. This is especially true in the case of material for girls' trios and mixed groups.

(6) *What procedures and techniques are necessary to the development of an acceptable small ensemble?* (a) Daily individual and group practice is essential for purposes of developing flexibility, breath control, and vocal range, and for establishing good enunciation and diction, and improving tone quality. (b) Daily chord drill on passages taken from the selections being learned, improves intonation and balance. (c) The harmonic approach to part singing is the only legitimate one with a group as highly selective as the small ensemble of musically talented students. Always rehearse at least two parts together. (d) In a cappella singing drill on subordinating all parts to the melody or cantus firmus. (e) Drill on making a gradual crescendo, decrescendo, ritard and accelerando. (f) Develop absolute pitch on the part of at least one member of the group, in order that a cappella numbers need not be pitched from an instrument. (g) Develop also a leader within the group, to whom the other members will look for attack, release, holds, etc. Daily rehearsals should unify the group to such an extent that they "feel" the variations of tempo and intensity together.

Much more might be said about procedures, but since most of them will grow out of the needs of the group, the alert vocal teacher will create his own methods and devices. His objective will be to develop his group to its highest musical attainment. To do this he must awaken and cultivate group consciousness, group feeling, group sensitivity, so that the ensemble sings as a unit, and will not need him as director when performing in public.

Almost any type of small ensemble will prove successful and popular, if both participants and instructor are enthusiastic about it. Among the girls, duets and trios will be the most practical since the second alto of four-part arrangements for women exceeds the lower vocal range of high school girls. Mixed quartets, both single and double; sextets, and "English Singer," or madrigal groups, are all feasible. Among the boys, quartets and double quartets have a strong appeal. Of course, only a few such groups can be accommodated in the daily school program. These, then, should be highly selective.

But among the less talented and less proficient, small ensembles should also be encouraged. Though the teacher will not have time to train all such groups, he can do much in the way of guidance. This is the logical step towards that fair and wide-spread distribution of culture, for which the schools of our democracy have always striven. These less selective groups will do as much

as the highly selective ones, in the long run, toward making America a musical nation, for the less talented regard music not so much as an art to be cultivated, as a recreation to be indulged in whenever the spirit moves them. Evidence of this is seen in the musical nations of Europe, where the layman finds joy and solace in song; where group-singing is spontaneous, a nation-wide "escape from reality." When our boys and girls learn by experience that music recreates the world for them (and not until then) we will have the heaven for a musical nation.

But let us return from the hilltop to the schoolroom to discuss another phase of this small ensemble problem. Rightly viewed, the small vocal ensemble is a culminating activity. What may be done by way of preparing for it in the grades below the high school? You will readily see that the small ensemble has its root in individual singing. This may begin in the primary grades. Here, interest in excellence of performance may be stimulated through the primary "choir," a selective group with prerequisites similar to those at the high school level—namely, ability to sing in tune, a voice that blends with those of the group, and good habits of work. To continue the training begun here, a second choir may be organized in the intermediate grades. At this level two- and three-part singing has its place, and groups of two's and three's, or double their respective numbers, may be selected for special performance. And as a further follow-up, we have in the junior high school the elective-selective mixed choir, girls' choir and boys' choir. Because of the changing voice problem, it may be that in the smaller junior high schools, boys' quartets will prove more feasible than the larger boys' choir. And may I remind you that all of these organizations should, of course, rehearse during school time.

Though the chief merits of the small ensemble lie in its carry-over value, and in the joy and satisfaction afforded the participants (the "thrill," the boys and girls call it), the group is also a decided asset to the school. Being the most highly trained of the vocal groups in the school, it is logically a concert organization and should represent the work of the music department at Parent-Teacher meetings, chapel, assembly and other convocations. It has also a definite and effective value as a demonstration group for the glee club or chorus.

The question has often been raised, whether it is legitimate to ask the taxpayer to pay for the training of a group which includes so few students as does the highly specialized small ensemble. In answer, we need only point to the large sums of public money devoted to educating special groups of pupils who are *below* average in mentality. The pupils in such "adjustment" or "opportunity" classes, are called "exceptional" children. The school program provides opportunity for them to receive instruction at their learning level. This, the small ensemble, is a phase of ability-grouping, the approved method of differentiating instruction. Is it not fair and legitimate that by means of ability-grouping, the schools shall make provision for the "exceptional" child of superior mentality also, so that he may have instruction at his learning level? Since the public schools are maintained for all the children of all of the people, the answer can only be affirmative. Educators are beginning to realize that the superior child may become as much of a menace to society, if he grows up without wholesome avocational interests, as the dullard. The musically-talented child belongs in the superior class. There can be no question, therefore, that his avocational interests must be considered. The small ensemble is a practical answer to his leisure-time needs. It is worthy of its place in an impartially and logically conceived school music program.

# SMALL VOCAL ENSEMBLES IN THE SENIOR HIGH SCHOOL

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THOUGH THE SMALL VOCAL ENSEMBLE can be invaluable in many cases when used as a small unit in a metropolitan area or county system where the units come from various schools, we believe that its greatest value lies in the opportunity it affords for supplementary work for the superior talented pupil, and that the small ensemble should really be the outgrowth of a large ensemble rather than the reverse condition.

In the Wilkinsburg Senior High School (grades 10, 11 and 12) we have three mixed choruses: Beginning (160 members), Advanced (120 members) and Senior A Cappella Choir (100 members). A pupil must do satisfactory work in the first chorus before he can enter the second, and only members of the advanced chorus are eligible for membership in the choir. The first chorus is elective for those who can carry a tune, the second for those who have been in the first chorus and can sing their part, while the choir is selective. Of the 100 pupils in the choir, fifty are "regular members" and fifty "alternates." Though the whole choir sings every day in chapel, only the regular members sing for public appearances. Since each member, regular and alternate, is ranked according to ability, the regular members are, of course, the fifty best.

Now to further stimulate growth and to care for the superior talented, we have encouraged the formation of small ensembles within this group by the following means:

(1) Explanation in class of the plan of small groups gathering at one or another's home for an evening of music, once a week, every week—or even once a month.

(2) Explanation of the various voice combinations, such as girls' trio, boys' trio, girls' quartet, boys' quartet, mixed quartet, mixed octet, etc. Suggestions offered that they form ensembles among members of the choir who are in the habit of meeting together socially. Statement of the instructor's willingness to suggest various groups that might sound well together and to select suitable material from the school music library for their use.

(3) Various members *assigned by the instructor* to small groups such as sophomore, junior and senior quartets, boys', girls' and mixed, to sing for class and chapel programs.

(4) Monthly programs given during the choir period at which time all ensembles are asked to present something they have been working on. Also use is made of the best of these groups for civic club appearances.

Though we plan the small ensembles for the upper twenty-five per cent of the choir, others have seemed to profit by the program, too. Graduates who have been singing in these ensembles continue to sing together much more than those who have not. In fact, several boys' quartets, now graduated, have made quite a little spending money singing at theaters, banquets, etc. Outside of the fact that these ensembles give the superior pupil an opportunity for more extensive study, perhaps their greatest value lies in this "carry-over" feature. They thus help in a very encouraging manner to bring about a healthy condition at school, among graduates, and finally, in the community in general.

Another encouraging phase of our small ensemble program is seen in the intelligent interpretation and general musical understanding of the numbers studied. We encourage the pupils to study their music and texts; only after they have given us the results of their own work, do the teacher and class offer

suggestions. It is always understood that though a background of musical experience qualifies the instructor to grasp the meaning of the composition more readily and perhaps to recreate it with better taste than could the pupil, yet the latter has a perfect right to try to express what he himself feels in the music. Therefore, class suggestions may or may not change the pupils' interpretation which is really a partnership product of the ensemble. It has been noticed that pupils become much more responsive to the instructor's interpretation after they have worked out a few numbers by themselves. It has also helped them to grasp the soul of the music and to make it live again—not perhaps exactly as the composer felt it, but at least in a manner that is not just a meaningless succession of tones. The thrill that anyone receives when singing in a large chorus is not greater nor more valuable than that which comes when one carries his part alone in a small ensemble. It creates independence, leadership, and (because usually no one conducts) a coöperative attitude more personal and active than does the large ensemble.

But though there are various splendid by-products of the small ensemble, its place in the school music program has been proven to us to be of paramount importance in providing supplementary projects for the superior talented.



## MAKING THE MOST OF ASSEMBLY SINGING

GEORGE F. STRICKLING

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AT THE BEGINNING may I say that I regard assembly as NOT the place to TEACH singing but rather as a place where the JOY of SINGING may be fostered without antagonizing a single student through the inclusion of music that is unpalatable. A group of music people who can sing parts undoubtedly enjoy a selection such as "Stars of the Summer Night," but does it stir the soul of the adolescent? Are we deluding ourselves when we condone such things on the basis of "music appreciation"? Is a half-hearted response by some of the girls and a few of the boys enough to justify taking up the time of the others and adding another provocative to assembly discipline? Is assembly the place to teach parts to the students, or should not the parts be learned by glee club and chorus singers in their regular classes and then "seeped" into the general group unheralded? For instance, the tune of "On Wisconsin" (appropriated by how many schools as their song?) has a higher part that can quickly be learned by sopranos and tenors. Having the trained group sing this part while the others are silent, or humming, will effectively introduce it and a large number of non-chorus students will join on the part.

Once the purpose of assembly singing is clear in the mind of the music teacher and accepted by the principal, it is easy enough to build programs. If the teacher feels that assembly is a training ground for part singing, by all means go ahead and do the most possible to achieve a satisfying result—not an easy thing to do. In small schools it may be possible to have the four parts seated together, but in most schools, where seating is by home rooms, this process would be considerably involved.

If the teacher feels as I do, that assembly is the place to put a song in the heart of each student, to get him to sing spontaneously and for the joy of it, then the following suggestions that have been worked out in the Cleveland Heights High School may be helpful.

I believe the music teacher should efface himself from the assembly picture as much as possible and do very little talking. Any words introducing the song or information regarding it should be kept to an absolute minimum. Conducting is mostly futile gesture when the audience is reading from the screen, a mimeographed sheet, or a book. Because of this I stay on the floor level with the orchestra, where tempo may easily be controlled. To give more leadership, pep, and musical satisfaction, we have selected from the school orchestra an assembly ensemble of twenty players—piano, four first violins, two second violins, two cellos, two clarinets, two flutes, two alto saxophones, tenor saxophone, two trumpets, trombone, and tuba. Such an instrumentation is flexible enough so we may use either a standard or popular orchestration. On occasions other instruments may be introduced such as banjos for "O Susanna", or harmonicas for a hill-billy song. Piano alone, I find, does not have enough punch, nor bottom, to generate thrilling singing, but by adding cornets and violins to strengthen the melody and a tuba to bring out the fundamental bass and rhythm the results are infinitely more satisfactory. Song slides are provided by various firms (or homemade slides may be prepared in the case of non-copyright songs) and, if a projection machine is available, are more effective and more economical than books or song sheets. Music notes are not necessary—for, aside from a few instrumental performers, how many students in the average assembly gathering can read music? A signal system between the operator in the projection booth and the music director can be arranged so that slides may be held a longer time, or repetition may be had. The operator should have a slide rack arranged to keep the slides in order and available for a repeat, as sometimes the students become so enthusiastic they ask for a song that has been sung and passed by. The smoothness of slide presentation is very important, as the program should snap through without the slightest hitch on the mechanical side.

Discipline disappears into the background when "sings" are really put across, and some of the hard-boiled students have been heard to say after such a program, "if all assemblies were like that I would be glad to attend." After the first assembly sing last fall several notes were received from teachers (who are not usually profuse in praising an assembly program) saying it was the finest musical program they had heard in assembly—this in spite of the fact that our school is proud of its fine instrumental ensembles and a capella choir.

The program just mentioned might be termed "western-southern" in atmosphere, and opened with the audience singing the "Rangers Song" from "Rio Rita," accompanied by the orchestra playing the regular orchestration. This lively, stirring, popular tune started the program off in a good "peppy" manner, the way I feel sings should begin. From experience our audience knows there will be music a bit more sedate later, so they get into the first one with real spirit. The Boys' Octet and Quartet appeared in two negro spirituals, followed by the audience singing two verses of "Home on the Range." Then came a humorous episode with two tenors, a harmonica, and a guitar player, attired in appropriate garb, singing "Comin' 'Round the Mountain." The students wanted more songs from the boys, but had to be content with singing three verses of this song themselves. The closing song, "Last Roundup," was sung by a tenor with orchestral accompaniment, after which the students—and almost all of the dignified faculty—sang the song lustily and with enthusiasm.

Critics will now rise to remark that music of the above type should not be included in a sing, that much of it is of a low order, and that one might as well include jazz in the program. (We do include one of the better popular

songs occasionally by having students write clever parodies for use instead of the twaddle that usually accompanies these songs. Even José Iturbi professes a liking for hearing and playing jazz.) I am not holding a "brief" for the above, but we teach and include in folk-song anthologies music of other nations (some of which is of decidedly poor quality), so why not a song of our home folk? The radio audience became sickened on the "Roundup" song in a few weeks—but has any piece of music ever been written that could stand up under such pitiless, unrelenting repetition? Doesn't this song belong to the "era" of our students? Should all of our educative thought be for their future, overlooking the only thing that is ever with us—the present?

But let us take a look at the music that is now being prepared for the next sing. (And may I say no assembly program should ever be thrown together without careful preparation.) The atmosphere is to be that of songs from successful musical comedies. Victor Herbert's "Babes in Toyland" and "Red Mill" were produced the last two years by our students, and this year the production is "Good News," so we will use some of the music from these shows, partly to reminisce the old and to advertise the new. From the "Babes" we will have "I Can't Do That Sum;" from the "Mill" we will take "Just Because You're You" and "In Old New York;" from "Good News" the very familiar "Varsity Drag." (We even may have the dancing chorus appear unexpectedly.) Getting all the students singing this latter song ought to be the finest publicity and build-up for the forthcoming performances. Musical comedies are a veritable storehouse of material for assembly use.

Another source of song material that proves ever popular with our assembly singers is that of college songs. The high school student is eagerly looking forward to the day when he will enter some university, and already many in our audience have become partisans of certain of these institutions. Suppose in Ohio we selected songs from each of the five state institutions of higher learning, we would have enough material for one program, but in this state [Ohio] there are some fifty colleges, which would mean that many interesting programs could be arranged to follow up the first one. Or perhaps a program made up of the popular songs from the Big Ten Conference colleges could be used. Another arranged from the eastern colleges; far western; southern; or countless groupings of colleges. Then there are some interesting songs in the various arms of defense of our country: Navy, Army, and the very tuneful song of the Marines, which has somehow been overlooked by our school song "adopters."

For the boys, there are the stirring songs of the sea: "What Shall We Do With a Drunken Sailor;" "Bells of the Sea;" "Asleep in the Deep." These songs will always get a full-throated response from the boys. Then in contrast the girls may be given an opportunity to do something more artistic by singing "By the Waters of Minnetonka" or "Lassie O' Mine."

To stimulate a better response when the singing seems to be lagging, the competitive element may be introduced by pitting the girls against the boys on separate verses; the sophomores against the seniors; the balcony against the lower floor; the left side against the right side, and so forth. These expedencies may be used any time during the course of a sing, and if rightly encouraged get surprising results. A humorous or "stunt" song should always be included. These are easy to find and clever parodies can always be written to fit the old-time songs. By all means avoid making the sing too long. Better to have it too short with a demand for more, than to have it too long with a surfeit of singing. Twenty minutes of good lively singing, without too

many repetitions of the songs used, is about all the students can be expected to enthuse over.

Do not deaden the enthusiasm of the boys and girls by using material that is hard to grasp or that is spiritless in itself, for there are so many songs available which they will enjoy. Build the program with the idea in mind that the boys and girls are not assembled for a singing lesson but that here is the one common thing in which they can all give their emotions a free and joyous outlet. Do this successfully and every student will leave the assembly with a song in his heart—and a feeling that the music teacher is a real fellow.



## ESSENTIAL FACTORS OF GOOD CHORAL SINGING

HOLLIS DANN

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THERE IS ABUNDANT EVIDENCE that choral singing in school, college and adult circles is to enjoy a glorious new life—that we are facing a new era in choral singing. Progress during the past decade is only the prelude of greater changes to come. We are familiar with the various trends and influences contributing to this development, but we must not lose sight of the fundamental factors which have to do with choral singing itself—with the music, the singers and the conductors. Some of these essential factors are:

- (1) Beautiful Tone.
- (2) Superior Diction.
- (3) Greatly Increased and Refined Reading Power.
- (4) Emotional Element Developed and Made Vital.
- (5) Perfect Attack, Release and Dynamics.
- (6) Artistic Interpretation.

By giving studious attention to the essential features of good choral singing we can hasten the coming of the new era. Following are a few practical suggestions:

(1) Beauty of tone comes from right physical conditions and right thinking—through posture, breathing, flexibility and imagination (mental images of beautiful tone). Voice classes in the senior high school will play an important part in this glorification of group singing.

(2) Superior diction is attained by clarification of consonants through phonetics; naturalness of pronunciation by constant comparison with, and imitation of, good oral reading.

(3) Sight singing of words and music will improve radically as soon as teachers acquire the essential skill in teaching sight reading. Sight singing, as a fruitless, uninteresting grind, is replaced by interest, enthusiasm and power as soon as ability to hear tone and feel rhythm through the eye is gained. The future selected high school chorus will read music as a good reader reads a newspaper, thus releasing practically all rehearsal time for the perfection and enjoyment of artistic singing.

(4) Sincerity and intensity of feeling come with the use of better texts and music and stimulation of thought, imagination and healthful emotional reaction.



(5) Through proper organization, including individual tests, every singer in the selective chorus will be (a) "note perfect"; (b) attentive 100 per cent; (c) automatically responsive to desired effects—*crescendo*, *diminuendo*, *sforzando*, *staccato*, and all variations of volume and *tempi*.

(6) Artistic interpretation depends upon the musicianship, artistry and emotional capacity of the conductor, particularly upon his power to mirror the singing through his *beat*, supplemented by body and facial expression. *Very much can be accomplished through the conductor's beat* to secure (a) naturalness of pronunciation; (b) stress and absence of stress upon words and tones; (c) functioning of the "law of compensation" in variations of tempi; (d) proportion and balance of tempi, dynamics and color; (e) *legato*, *staccato*, etc.—PROVIDED ALWAYS, EVERY MEMBER OF THE CHORUS IS GIVING PERFECT ATTENTION, ALL THE TIME.

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# SONG MATERIAL RECOMMENDED FOR ELEMENTARY SCHOOL CHOIRS



THE FOLLOWING SONG MATERIAL is presented, not as an exhaustive survey of available material for use in elementary school choirs, but simply as a list of songs that have been examined by members of the Committee on Elementary School Choirs and considered well suited for use in an elementary school choir of selected voices from fifth and sixth grades as found in the public schools.

This list is limited to octavo music only. The committee has under consideration and in preparation a list of suggested material for elementary school choirs of primary grades. Another list of suitable material as found in various music textbooks used in the elementary schools is under consideration.

## COMMITTEE ON ELEMENTARY SCHOOL CHOIRS

[F. Colwell Conklin, Chairman; Margaret Dirks, Howard Hinga, Lula Kilpatrick, Avis T. Schreiber, William P. Twaddell, Ralph W. Wright.]

### UNISON SONGS

TITLE	COMPOSER	PUBLISHER
As I Was Going Up Pippin Hill.....	Thompson.....	C
Animals Went in Two by Two (Traditional).....	Arr. Williams.....	C
Bedtime.....	Robertson.....	PP
Blindman's Buff.....	White.....	C
But the Lord Is Mindful of His Own.....	Mendelssohn.....	GS
A Child's Prayer.....	Colin-Taylor.....	CF
The Cloud.....	Bainton.....	C
The Cuckoo Clock.....	Grant-Schaeffer.....	CFS
The Cuckoo.....	Shaw.....	C
The Dandelion.....	Thiman.....	N-HG
The Dustman's Call.....	Rathbone.....	N-HG
The Erie Canal (American tune).....	Arr. Pitcher.....	CCB
Fairy Lullaby.....	Robertson.....	C
Hansel & Gretel (Susie, Little Susie, The Man in the Woods, The Dew Man, The Little Sandman).....	Humperdink.....	CCB
If With All Your Hearts.....	Mendelssohn.....	GS
Lions and Crocodiles.....	Robertson.....	PP
A Lullaby.....	Tatton.....	CCB
On the Mountain Heights.....	Roeder.....	CCB
The Organ Man.....	Schubert.....	O-CF
A Prayer for Britain.....	Shaw.....	LGB
Ribbon Road.....	Sharpe.....	JBC
Sing Another Song.....	Stevens.....	CCB
Slumber Sweetly.....	Chapman.....	CCB
Summertime.....	Vincent.....	CCB
Sweet Spring.....	Scarlatti-Jacobson.....	C
Talking of the Trees.....	Farjeon.....	O-CF
Through the Years.....	Brant.....	JF
To a Star.....	Lyell.....	C
Wee Willie Winkie.....	Robertson.....	A-CF
What Does Little Birdie Say?.....	Fletcher.....	N-HG
Holy Angels and Blest (The Holy Child).....	Gritton.....	GMC
Little Boy Blue.....	Biggs.....	N-HG
Largo.....	Handel.....	CCB
Twinkle, Twinkle Little Star.....	Longmire.....	C

### TWO-PART SONGS—Easy

All Thru the Night.....	Welsh-Whittaker.....	O-CF
Amid the New Mown Hay.....	Davis.....	BHB
Anemones.....	Rathbone.....	N-HG
Bells of Aberdovey, The.....	Arr. Shaw.....	N-HG
Bendemeer's Stream (Irish).....	Pitcher.....	CCB
Birch Tree, The.....	Schubert.....	CCB
Carem Carmela (Mexican).....	Loomis.....	CCB
Cheery Song, The.....	Slater-Riegger.....	GS
Fair Daffodils.....	Vincent.....	GS
Fairy Song, A (Irish Air).....	.....	O-CF
Fairy Tale (Based on "Madchen").....	Komzak-Roberts.....	CF
Fairy Visitor.....	Leon.....	GS
The Fly and the Flea.....	McCollin.....	CCB
Girl I Left Behind Me, The. With descant.....	Arr. Dunhill.....	CF

TITLE	COMPOSER	PUBLISHER
Gipsy Song.....	Wood.....	CCB
Gossip Joan (English Folk).....	Arr. Davis.....	ES
I Dream of Jeannie.....	Foster-Nevins.....	JF
I Have Twelve Oxen.....	Wood.....	CCB
I Was Walking Through the Country (Old French Air).....	Dunhill.....	CF
Keel Row, The. With descant. (Northumberland Air).....	Dunhill.....	CF
Linger Lady, For a.....	Redman.....	CCB
Lullaby.....	Brahms.....	N-HG
May Day Dance (English).....	de Brant.....	JF
Morris Dance, The. With descant. (English).....	Dunhill.....	CF
O Dear What Can the Matter Be? (English).....	Shaw.....	N-HG
Orpheus With His Lute.....	Wood.....	CF
Pop! Goes the Weasel.....	Arr. Schaeffer-Kountz.....	MW
Prayer Perfect, The.....	Speaks-Feis.....	GS
Shining Stars, The (canon).....	Rathbone.....	N-HG
Sower, The.....	Bainton.....	CCB
Strawberry Fair (English).....	GS.....	GS
Sunrise.....	Dobson.....	GS
Thanks Be to God.....	Dickson.....	E
Twinkle, Twinkle Little Star.....	Rathbone.....	N-HG
When Daddy Sings.....	Harris.....	JF
Wi' a Hundred Pipers (Unison with descant).....	Shaw.....	ES

## TWO-PART SONGS—Medium

Allah's Holiday.....	Friml-Riegger.....	GS
Aubade (Ireland).....	N-HG.....	N-HG
Bells of Notre Dame, The.....	Klein.....	JF
Birdling, The.....	Dvorak.....	GS
Birthday of a King, The (Christmas).....	Neidlinger.....	GS
Bo Peep (French).....	Moffat.....	APS
Canoe Song.....	Pestalozzi.....	CCB
Come Down to Kew.....	Deis.....	GS
Come Join the Dance.....	Czibulka.....	CCB
Czechoslovakian Dance Song.....	Arr. Manney.....	BFW
Dance of the Fairies (Hungarian Folk Song).....	APS.....	APS
Early Violets.....	Gaines.....	N-HG
Echo.....	Rathbone.....	N-HG
Father Most Merciful.....	Franck-Deis.....	GS
Gay Gavotte.....	Fletcher.....	OD
Hansel and Gretel (Charming Castle, Prayer).....	Humperdink.....	CCB
Home Everywhere, A (Portuguese).....	Loomis.....	CCB
How Sweet the Answer.....	Grieverson.....	CCB
Hunt, The.....	Huhn.....	GS
Hunters Song, The.....	Kinross.....	GS
In the Garden.....	Lester.....	JF
Lamb, The.....	Protheroe.....	HTF
Madrigal of Spring, A.....	Fletcher.....	N-HG
Mermaid, The (Old English Sea Song).....	Arr. Dunhill.....	CF
Morning.....	Speaks.....	GS
Morris Dance. With descant. (English).....	Arr. Dunhill.....	CF
Night.....	Randegger.....	N-HG
O Golden Sunshine.....	Di Capua-Lester.....	JF
Old Gaelic Lullaby.....	Hadley.....	CCB
Old King Cole.....	Forsyth.....	JF
O, Lovely Peace, from "Judas Maccabeas".....	Handel.....	BFW
On a Morning Long Ago (Christmas).....	Davis.....	GS
O Peaceful Night (German).....	N-HG.....	N-HG
On Wings of Music.....	Mendelssohn.....	CCB
On the Bridge of Avignon (French).....	Arr. Treharne.....	BM
Pioneers.....	Grace.....	O-CF
Pipes of Pan.....	Rathbone.....	N-HG
Pipes of Pan.....	Barnes.....	TP
Praise Ye the Father.....	Gounod.....	GS
Sad of Heart.....	Dvorak.....	GS
Salutation.....	Gaines.....	JF
Serenade.....	Schubert.....	CCB
Shadowland.....	Bantoli.....	LGB
Sing, Smile, Slumber.....	Gounod.....	GS
Sing Unto the Lord.....	Protheroe.....	WMC
Song of the Hunt (Welsh).....	HTF.....	HTF
Song We Sang (Viennese).....	Arr. Pitcher.....	CCB
Song of the Anvil.....	Kountz.....	MW
Star Lullaby (Polish).....	BM.....	BM
Sun Dips Low, The.....	Berwald.....	GS
Sun Worshipers (Zuni Indian).....	Loomis.....	CCB
Swan, The.....	Saint-Saens.....	JF
Sylvia.....	Speaks-Deis.....	GS

TITLE	COMPOSER	PUBLISHER
Travelers Return.....	Fletcher	GS
Trees .....	Rasbach-Deis	GS
Through the Years (Finlandia).....	Sibelius	JB
Wanderer's Night Song.....	Rubinstein	CCB
Waving Blanket, The (American Indian).....	Treharne	WMC
Who Is Sylvia?.....	Schubert	GS
When Life Is Brightest.....	Pinsuti	CCB
Where'er You Walk.....	Handel	CCB

## TWO-PART SONGS—Difficult

Anemones .....	Rathbone	N-HG
Bless This Home.....	Brahe	BHB
Blue Bell of Scotland, With descant. (Scotch).....	Dunhill	CF
Children's Prayer, The (Lithuanian).....	Arr. Treharne	BM
Confidence .....	Dvorak	GS
Cradle Song.....	Parry	N-HG
Dancing in the Snow (Ukrainian).....	Treharne	BM
Early One Morning (English Folk Song).....	Arr. Whithead	APS
Fairy Piper.....	Brewer	BHB
Elfin Town.....	Bantock	N-HG
Froggie and the Mouse, The.....	Martin Shaw	C
God Rest You Gentlemen, With descant. (English).....	Dunhill	CF
Golden Slumbers, With descant. (English).....	Dunhill	CF
Harp That Once Through Tara's Halls, The (Irish).....	Dunhill	CF
In a Shady Nook (Irish Folk).....	Treharne	BM
In His Little Cradle (Christmas).....	Franck	CCB
I Waited for the Lord.....	Mendelssohn	CCB
John Peel, With descant. (English).....	Dunhill	CF
Jolly Hunter, The (French Canadian).....	Treharne	BM
Keel Row (with descant).....	Dunhill	CF
Lass of Richmond Hill (with descant).....	Dunhill	CF
Leezie Lindsay (with descant).....	Dunhill	CF
Little Moth.....	Leoni	GS
Lads and Ladies All Are We.....	Thomas	GS
Madrigal of Spring.....	Fletcher	N-HG
Mountain Rill.....	Protheroe	HTF
Must I Go? (German).....	Arr. Reutter	GS
My Bonnie Lass She Smileth.....	German	N-HG
O Sing Unto the Lord.....	Wirick	HTF
Old King Cole (with descant).....	Dunhill	CF
On the Banks of Allen Water.....	Dunhill	CF
Scissor Man, The (with descant).....	Rathbone	N-HG
Serenade .....	Raff	LGB
Sing We and Chant It.....	Thiman	N-HG
Shepherd Boy.....	Wilson	JFM
Shepherd Kent Sheep, A (Canon).....	Thiman	N-HG
Thy House Forever.....	Protheroe	WMC
Up in the Airy Mountain.....	Rathbone	N-HG
Wood Anemones.....	Lloyd	YBP

## THREE-PART SONGS—Easy

All Through the Night (Old Welsh Air).....	Arr. Saar	CF
Bendemeer's Stream (Irish).....	Pitcher	CCB
Carry Me Back to Old Virginia.....	Bland	CCB
Flag of Our Fathers.....	Baas	CCB
Florian's Song.....	Goddard	GS
Marianina (Italian Folk Song).....	Pitcher	CCB

## THREE-PART SONGS—Medium

A Hunting We Will Go.....	Arr. Kountz	MW
Alphabet, The.....	Mozart	GS
Amaryllis .....	Ghys	CCB
Beautiful City, Cielito Lindo (Mexican).....	Harris	JF
Cradle Song.....	Brahms	GS
Czechoslovakian Dance Song.....	Arr. Kountz	MW
Flowing River (Chilean).....	Repper	CCB
In Spain.....	de Chiara	CCB
Kerry Dance.....	Molloy	CCB
Little Boy Blue.....	Robertson	PP
Lullaby .....	Brahms	CF
My Mother Bids Me Bind My Hair.....	Haydn	CCB
Night Wind, The.....	Hadley	CCB
O Lovely Night (Barcarolle).....	Offenbach	GS
Outshines the Sun (Spiritual).....	Rhodes	CCB
Songs My Mother Taught Me.....	Dvorak	CCB
When Grandmother Dreams.....	Beethoven-Fearis	JSF

	TITLE	COMPOSER	PUBLISHER
Whither .....		Schubert .....	JF
Who is Sylvia? .....		Schubert .....	CCB
Youth at the Brook .....		Schubert .....	CCB

## THREE-PART SONGS—Difficult

Hedge Rose .....	Schubert-Brower .....	CF
How Sweet the Moonlight Sleeps Upon the Bank .....	Callcott .....	GS
Lotus Flower, The .....	Schumann-Claasen .....	GS
Robin in the Lilac Bush .....	Geo. Nevin .....	CCB
Swinging .....	Fay Foster .....	JF
Where'er You Walk .....	Handel-Wentworth .....	CCB
Winter Woodlands .....	Mozart-Brant .....	JF
Ye Banks and Braes O' Bonny Doon (Scotch) .....	Arr. Vogrich .....	GS

## KEY TO PUBLISHERS

A-CF .....	Arnold-Carl Fischer, Inc., Cooper Square, New York City, 306 S. Wabash Ave., Chicago, Ill., 252 Tremont St., Boston, Mass.
Ag .....	Augsburg Publishing House, Minneapolis, Minn.
AMP .....	Associated Music Publishers, Inc., 25 W. 45th Street, New York City.
APS .....	A. P. Schmidt Music Co., 120 Boylston St., Boston, Mass.
B-AMP .....	Breitkopf u. Hartel-Associated Music Publishers, Inc., 25 W. 45th St., New York.
BFW .....	B. F. Wood Co., 88 St. Stephen St., Boston, Mass.
BHB .....	Boosey, Hawkes, Belwin, Inc., 43 W. 23rd St., New York City.
BM .....	Boston Music Co., 116 Boylston St., Boston, Mass.; 3 E. 43rd, New York City.
B-S .....	Beyer and Sohne.
C .....	Curwen, 441 Abbottsford Road, Philadelphia, Pa.
CCB .....	C. C. Birchard & Co., 221 Columbus Ave., Boston, Mass.
Ce .....	Century Publishing Co., 231 W. 40th St., New York City.
CF .....	Carl Fischer, Inc., Cooper Square, New York City, 306 S. Wabash Ave., Chicago, Ill., 252 Tremont St., Boston, Mass.
CFS .....	Clayton F. Summy, 429 S. Wabash Ave., Chicago, Ill.; 9 E. 45th St., New York.
CH .....	Chappell & Co., Inc., RKO Bldg., Rockefeller Center, New York City.
CLB .....	C. L. Barnhouse, Inc., Oskaloosa, Iowa.
CPF .....	Church Pension Fund.
CS .....	Charles Scribner, 597 5th Ave., New York City.
D-EV .....	Durand c/o Elkan-Vogel Co., Inc., 1716 Sansom St., Philadelphia, Pa.
E .....	Enoch & Sons, 43 W. 23rd St., New York City.
EBM .....	Edward B. Marks Music Co., RCA Bldg., Rockefeller Center, New York City.
ES .....	E. C. Schirmer & Co., 221 Columbus Ave., Boston, Mass.
FMH .....	Fillmore Music House, 528 Elm St., Cincinnati, Ohio.
GH .....	Gamble Hinged Music Co., 228 S. Wabash Ave., Chicago, Ill.
GMC .....	Galaxy Music Corp., 17 W. 46th St., New York City.
GR .....	G. Ricordi & Co., 12 W. 45th St., New York City.
GS .....	G. Schirmer, Inc., 3 E. 43rd St., New York City.
H .....	Hamelle.
HF .....	Harold Flammer, Inc., 10 E. 43rd St., New York City.
HTF .....	H. T. FitzSimons Co., 23 E. Jackson Blvd., Chicago, Ill.
JBC .....	J. B. Cramer & Co.
JC .....	John Church Co. c/o Theodore Presser Co., 1712-14 Chestnut St., Philadelphia.
JF .....	J. Fischer & Bro., 119 W. 40th St., New York City.
JFM .....	John Franklin Music Co., 1658 Broadway, New York City.
JSF .....	J. S. Fearis & Co., 2204 Ainslie St., Chicago, Ill.
JFWC .....	J. & W. Chester, 11 Great Marlborough, London, Eng.
KK .....	Kay & Kay Music Publ. Co., 1658 Broadway, New York City.
LGB .....	Leonard, Gould, Boettler.
M .....	MacMillan Publishing Co., 2457 S. Prairie Ave., Chicago, Ill.
MW .....	M. Witmark & Sons, RCA Bldg., Rockefeller Center, New York City.
N-HG .....	Novello & Co.-H. W. Gray Co., 159 E. 48th St., New York City.
O-CF .....	Oxford-Carl Fischer, Inc., Cooper Square, New York City.
OD .....	Oliver Ditson Co., Inc., 359 Boylston St., Boston, Mass.
PP .....	Patersons' Publications.
RU .....	Rubank, Inc., Campbell Ave. and Lexington St., Chicago, Ill.
S .....	Sands.
Se .....	Senart.
SF .....	Sam Fox Publ. Co., 1250 Sixth Ave., New York City.
TP .....	Theodore Presser & Co., 1712-14 Chestnut St., Philadelphia, Pa.
T-W .....	Tams-Witmark, 318-20 W. 46th St., New York City.
WJ .....	Walter Jacobs, Inc., 120 Boylston St., Boston, Mass.
WMC .....	Willis Music Co., 137 W. Fourth St., Cincinnati, Ohio.
WP .....	William Pond, Ridgefield, N. J.
YBP .....	Year Book Press Series.

## VOCAL MATERIALS REVIEWING COMMITTEE

EARLY IN HIS ADMINISTRATION (1933-1934) President Walter Butterfield appointed a committee of thirty-one members, who were assigned to sub-committees, and whose duties were to choose a list of choral music for the respective fields covered by the committees: Junior high school, senior high school male voices, senior high school girls' voices, senior high school mixed voices and senior high school voice classes and small ensembles.

Through an arrangement with a large number of publishers each member of each sub-committee received a large number of compositions, suggested by the publishers themselves and by different members of the committee. Each committee member examined the music received and voted favorably or unfavorably for each selection. It was the duty of the chairman to formulate the list receiving a sufficient number of affirmative votes and forward that list to the chairman of the Vocal Affairs Committee, Dr. Hollis Dann. These lists were, in turn, submitted for approval or disapproval to the reviewing committee composed of Ralph L. Baldwin, Marshall Bartholomew, Frank Beach, George Oscar Bowen, Noble Cain, Jacob Evanson, Osbourne McConathy, John Finley Williamson, and Hollis Dann, Chairman.

As will readily be understood, this procedure by the Reviewing Committee involved a vote upon each composition suggested and also the examination of a large additional amount of music to supply the lacking numbers. The members of the Reviewing Committee are all very busy men and since such work must be fitted in the available spare hours of crowded schedules, the process is necessarily slow. It was an enormous job, much greater than it may seem to one who has not gone through some of the experiences.

The first list received was the one for male voices in the senior high school. A list of fifty selections was submitted by the sub-committee. After much labor, which involved a great deal of correspondence, the committee accepted about one-half of the list. It was then necessary to start on another list of compositions, which again were supplied by the publishers and some suggested by members of the Reviewing Committee, in an attempt to build the list up to a respectable size.

At this point Dr. Dann found it impossible to continue as chairman of the Committee, because of urgent work which demanded all of his time and strength. President Herman Smith reluctantly accepted Dr. Dann's resignation and prevailed upon your present chairman to accept the appointment for the term 1934-1936. The same committee personnel was continued and the group was called the Vocal Materials Reviewing Committee.

As nearly all the data concerning male voice selections for senior high school was on hand, and a portion of the list voted upon and accepted, it was thought best by members of the committee to complete this list at once before attempting to take on another, and we are now presenting for your approval the following list of

### Selections for Male Voices in the Senior High School

Adoramus Te.....	Palestrina
All Through the Night.....	Arr. Northcote
As Off To the Southward We Go.....	Bartholomew
Babe Divine.....	Arr. Strangway
Blind Plowman, The.....	Clarke
Border Ballad.....	Maunder
Builders, The.....	Cadman
Crucifixus .....	Lotti
Drum, The.....	Gibson

Dedication .....	Franz-McLeod
Dreaming Lake.....	Schumann
Elfman, The.....	Gibson
Farmer's Boy, The.....	Old English
High Barbary.....	Arr. Hall
Hoodah Day.....	Bartholomew
Hundred Pipers, The.....	Arr. Whiting
Lamp in the West, The.....	Parker
Lo, How a Rose.....	Praetorius
Lift Thine Eyes.....	Logan-Baldwin
Morning .....	Speaks-Baldwin
My Little Banjo.....	Dichmont
Night Hath A Thousand Eyes, The.....	Clokey
Now Let Every Tongue.....	Bach
Oh! Breathe Not His Name.....	Irish-Wood
Old Woman, The.....	Robertson
Passing By.....	Purcell-Picher
Pop! Goes the Weasel.....	Schaffer-Kountz
Sea-Gulls, The.....	Protheroe
Seventeen Come Monday.....	Arr. Williams
Shadow March.....	Protheroe
Shenandoah .....	Bartholomew
Sleep of the Child Jesus.....	Lefebvre
Son of Mary.....	Diack
Songs My Mother Taught Me.....	Dvorak-Smith
Suabian Folk Song.....	Brahms
Summer Evening.....	Finnish-Palmgren
Swing Along.....	Penn
Tell Me I Beseech You.....	Moussorgsky
Three Chanteys.....	Bartholomew
Tiritomba .....	Luvaas
Turkey and the Straw.....	Shaffer
Where'er You Walk.....	Handel-Parks
Winter is Gone, The.....	Williams
Ye Maids of Helston Gather Dew.....	Treharne

Each of these numbers has been approved by at least six of the seven committee members.

Should this or a similar committee be continued, the work yet to be accomplished is formidable. There is now on hand a rather complete report from the Sub-committee on Selections for Senior High School Girls' Voices. More than two hundred selections have been submitted, all of which must be passed upon by the Materials Reviewing Committee should such a plan be continued. This in itself is a long and difficult task, but it can and should be done. All other sub-committees with but one exception have made some report. In view of past experiences it would seem that one committee can best complete the project, provided a group can be found who feel that they can devote sufficient time to it to accomplish the desired ends.

Respectfully submitted,

VOCAL MATERIALS REVIEWING COMMITTEE

[George Oscar Bowen, Chairman; Ralph L. Baldwin, Marshall Bartholomew, Noble Cain, Hollis Dann, Jacob Evanson, Osbourne McConathy, John Finley Williamson.]

## WHEN AND HOW TO TEACH WHAT IN INSTRUMENTAL CLASSES

JOSEPH E. SKORNICKA

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WE DO NOT EXPECT to exhaust the possibilities of the title of this paper, but we hope that it will be possible to define some of the factors with which we are vitally concerned.<sup>1</sup>

Teaching theories have been expounded for centuries. Many methods have been used with or without success to the discomfort of many authors. In our evaluation of methods, some starting point must be found, and the surest way to that end seems to be to evaluate the teacher and the technique employed. From information gained in this manner, we will probably come to the conclusion that the good teacher will generally get results with most methods, while the mediocre teacher will experience difficulties with any method. If we look for weaknesses in our instrumental classes, we are liable to find them in the teaching rather than in the methods or text used.

I would like to distinguish between the two types of teachers that we have all encountered in our experiences. In order to contrast the two types, it will be necessary to label each. Since the terms I have adopted for the purpose are used synonymously in our work, I want to assure you that I use them only for the convenience of the moment, and not for the purpose of permanent classification. The two types are The Teacher and The Instructor.

*The Teacher* guides, leads, encourages, and builds personalities in addition to musicianship. The Teacher establishes a contact with pupils on a basis of respect, loyalty, and equality. The Teacher seeks within himself or herself, the causes for failure of pupils.

*The Instructor* presents facts and determines the degree to which those facts have been absorbed by the pupils. The Instructor is the master who establishes respect for himself or herself, through display of temperament, threats, and the manipulation of report-card grades. The Instructor attributes the success of a class to superior teaching, and its failure to the lack of aptitude on the part of the pupils.

These two types are contrasted because so much of the emotional growth of the child is entrusted to them, and since the development of the personality of a child is more important than the development of any single skill, the importance of this factor cannot be over-estimated.

There are, of course, varying conditions and combinations of circumstances which may confront the music teacher, some of which may hinder the development of a school music department—lack of equipment, poor schedules, poor instruments, unsympathetic administrations, etc. However, with sane and practical methods, discouraging circumstances may sometimes be converted into advantages. An educator once said: "The difference between stumbling-blocks and stepping stones is in the way you use them."

Permit me to define the title of this brief paper as follows:

*When:* The sequential presentation of specific steps in the musical development of the child.

*How:* The age and grade level as a basis of class instrumental music instruction.

<sup>1</sup> This paper was read as an introduction to the section meeting held at the M. E. N. C. 1936 biennial meeting under direction of the Committee on Instrumental Music Classes of which Mr. Skornicka was Chairman. The papers by Messrs. Rush, Lamp and Lockhart, printed on pages following, were presented at the same meeting.



*What:* Selection of appropriate materials for class instruction.

A closer scrutiny of these three factors in teaching may be of value and I will take them up in the order mentioned.

(1) *When.* The presentation of specific steps in the musical development of the child in a sequential order is of vital importance. A good pupil is often sacrificed because he has shown better than average talent and aptitude. Such a pupil will be given assignments beyond his acquired capabilities in order to get a place in the school band or orchestra. Such assignments may include band and orchestra music which embodies keys and difficulties not touched upon in previous study. In order to master the assignment, he may have to practice almost all of his spare time and sacrifice other activities which are equally important to his normal growth and development. If such a pupil finds the adjustment too difficult, he may make the normal escape—quit. For this decision, he may be branded a quitter and be damaged still more because of the effect that this experience will have on his future adjustments to difficult situations.

(2) *How.* All youngsters of the lower grades have certain potential capacities in music, which must be challenged and developed. However, it seems unnatural to place these youngsters in classes with eighth, ninth and tenth grade pupils. If and when the age and grade level become the basis of class instrumental instruction, we will be able to determine the rate of advancement and type of progress that can be expected at each one of these levels. It will then be possible to give the child an experience in music that will be normal and in keeping with the modern philosophy of education. We have seen the progress of a child irreparably retarded and the child put into a state of mental confusion because of a promotion beyond his age and grade level group in school. Parents have learned to fear promotions of this kind and in most cases insist on the child remaining with children of the same age and grade level.

(3) *What.* Selection of appropriate materials for class instruction is another factor that contributes to the success or failure of instrumental class instruction. When selecting materials, the teacher must keep in mind the education of the whole child and all his activities, and not music alone. An abundance of musical talent without good health, a normal social environment, a wholesome attitude toward teachers in general, and a happy attitude toward life, is like a ship without a rudder. All of the factors mentioned are requisites for the proper and wholesome development of any skill or talent. The teacher should know the type of pupils in his charge, and keep in mind an orderly presentation of the problems to be taught. A school system that is blessed with teachers of this kind is indeed fortunate. Graduates of such a school system will look back on their musical experiences with a keen sense of appreciation and will be thankful for having acquired a genuine desire to play and listen to good music at every possible opportunity.

Although our title suggests more than we could possibly cover at this meeting, permit me to present a brief sketch of the points with which we may have to reckon. It does not seem impossible to visualize a class instrumental program that is well organized, is definite in purpose and still flexible enough to allow uniform and normal progress for pupils of all ages. It is not difficult to visualize this organized program using the age and grade level as a yardstick for measuring progress. It seems plausible that this program will present new musical experiences based on the past experiences of the child, not only in music but on life in general. In all other branches of school work the age

and grade level is an important factor, and its utilization in instrumental music instruction will be a step forward.

The private teachers of music have had a transformation since class instrumental instruction was inaugurated. Private teachers have coöperated with the schools and many of them have found employment in the school systems as class instrumental teachers. With the easing of the depression many pupils who have completed the courses as offered in the instrumental classes have been seeking advanced instruction with qualified private teachers. This condition is healthy and the number of such pupils is increasing.

Sometime ago I heard a story that is significant and I think is worth while repeating here. There was a music teacher who would remain seated at his desk while the pupil played his assignment for the week. At the conclusion of the lesson the teacher would collect a dollar and assign the next two pages. The procedure remained the same for several weeks. Finally one day the pupil arrived for his regular lesson and did not find the teacher in his studio, but he did find a note on the music stand which read as follows: "Please put the dollar under the inkwell and take the next two pages."

In closing I would like to quote from a squib that was called to my attention sometime ago which I think is a good formula for the proper expenditure of energy in our work. "A willingness to work is important, but a knowledge of how to work intelligently is more so. Many a man would go uphill twice as fast on the energy he spends working in circles."

## THE INDIVIDUAL INSTRUMENT CLASS

RALPH E. RUSH

*Director of Instrumental Music, Cleveland Heights, Ohio*

THERE ARE MANY THINGS to consider in a discussion involving the proper procedure for training beginners on an orchestral or band instrument. The amount of time available to be spent by both teacher and pupil enters into the problem in no small way. The size of the school's student body, the age of the pupils to be trained, the amount and kind of equipment to be used, the financial outlay and who will pay it, the technical and physical equipment of the instructor, and many other problems have to be considered before the actual start can be made. But after disposing of these problems, we are still confronted with this question: Shall we teach the classes in mixed groups or shall they be segregated groups of individual instruments? It is my assignment to discuss the individual instrument class, and I approach this problem knowing that many will not agree with my opinion. However, I give you what my experience has shown me to be the best approach to beginning class teaching.

Let me say in starting that I believe there is a definite place in school music for both types of class work. I have used them both and found the individual grouping more successful, due probably to the type of school I happened to be in. In the large city school where segregation is possible, and where the program is flexible enough to allow the individual class to be practical, I feel that it should certainly be used. In very small schools, where both the time element and student enrollment make few class lessons possible, the only solution is probably the mixed class.

I favor the use of individual class lessons for the following reasons:

(1) Pupils progress more rapidly and can be checked on more carefully in this type of class.

(2) There is not the constant danger of forming bad habits with this kind of instruction. The teacher will have an opportunity to correct faults much more rapidly.

(3) The peculiarities of the individual instrument, *i.e.*, tone color, artificial and correct fingering, characteristic style of playing, typical music suitable to the instrument, can be introduced into the individual instrument class, since the technical problem is limited to one instrument only.

(4) The element of fun through competition can very easily be introduced into this type of class. The use of the spelling bee idea stimulates boys and girls to do consistently fine work and at the same time the work becomes a game, carrying with it all the joy of fun and play.

The number and kind of individual classes depends very much on the age of the pupil and the size of the school. I recommend starting most beginners in the fourth or fifth grade, and for pupils of this age there should be at least three individual classes. Of course, there could be a class for each instrument of the band and orchestra, but this is hardly practical. The larger the school, however, the more practical it becomes to hold more individual classes. But for any school, these three instruments are absolutely necessary: (1) violin, (2) clarinet, (3) cornet.

From the violin class, can and should be selected all the string players of the junior and senior high school orchestras. From the clarinet class should come all the wood-wind members, and from the cornet class can be developed all the brass players. It may seem unnecessary to apparently waste time in playing a clarinet if the pupil wants to eventually play a saxophone, but experience has proven many times that this time is not wasted, and that the player probably is able to go farther because of the strict early supervision and the experience that is possible in the individual class.

From these three fundamental classes it is possible to develop the entire choir of each of the three families of instruments in the symphony orchestra. The best part of it is that all players have had the same groundwork and have become proficient on these fundamental instruments before the more complicated instruments are introduced. We have been starting beginners in these three classes in Cleveland Heights the past two years, and it may be of interest to know how they work out in our case. We give our fourth grade pupils several of the Kwalwasser-Dykema Tests in order to find a starting point for the selection of talent. The tests for pitch, time, and tonal memory are used chiefly in making the recommendations to pupils. A letter is sent home to parents of these pupils with a recommendation that their children enter either the violin, clarinet, or cornet class. Each pupil must furnish his own instrument, instruction book, and pay thirty cents per lesson for a class session that meets each Saturday morning for one hour. We have at present over one hundred elementary school children participating in this work, and as it grows we hope eventually to be able to draw all the players in the Heights Band and Orchestra from this group. We have a drum class also which furnishes opportunity for the pupil with a good rhythm test, yet whose perception of pitch does not seem to show that he should play a melody instrument. Do not misunderstand me. I do not place full confidence in these various tests as to how far a pupil will go, but it is one rather reliable place from which to start.

I have not found it hard for a pupil from the violin class to transfer to viola, 'cello, or string bass, if he has the proper physical equipment. Neither

is it hard for a clarinet pupil to change to oboe, bassoon, flute, or saxophone. Brass players develop quite rapidly on the French horn, trombone, baritone, or tuba, if they have had cornet class work first. In each case of transfer, I maintain that the pupil can be taught much more rapidly and easily for this first fundamental experience, and in all probability will be better suited to the instrument finally selected for use in the band or orchestra.

The material used in such classes can be selected from a wealth of teaching methods. It is largely up to the individual instructor as to what text he will use. The main thing to stress is how the material is handled. A good teacher can use almost any method and develop real players. The instructor should understand the instrument to be taught, and should be able to demonstrate to a fair degree how to produce tone and what a good tone should sound like. Here is the first opportunity to create the mental image of true tone quality as well as the proper technique to be sought after by the pupil.

After the pupil has had a semester in the beginning class, he should be encouraged to join the elementary school orchestra. This will stimulate him to even more eagerness to progress, and may be the time for him to transfer to another instrument. A talented pupil with an exceptionally fine ear can easily be changed from cornet to trombone. One or two of the best violinists may be changed to 'cello, providing they have the right size hands and are not too small. This same scheme of changing to other instruments as the children go along through grade school and junior high school can be used until it is possible to have the proper balance of violas, 'cellos, and string basses in the high school orchestra. It is also then possible for two exceptionally talented pupils to have been selected for the oboes and bassoons, and four or five pupils of the same caliber to have been placed on the French horn. Under this system, all of the so-called rare instruments will be in the hands of boys and girls who have proven themselves all along in their training to be able to handle these instruments in truly professional style. This makes it possible for a high school to maintain both the symphony orchestra and a concert band with full instrumentation and capable of studying, playing, and enjoying the great works of the masters.

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# CLASSES OF HETEROGENEOUS INSTRUMENTS

LEE M. LOCKHART

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THE WRITER OF THIS PAPER is a convert to the class method of instrumental music teaching. Brought to this pass against his will because of economic necessity he, in the words of Goldsmith, "came to scoff but remained to pray." I feel as though I had had a double conversion, for my once outspoken condemnation of the class system first gave way to the convincing arguments offered by those "half-wayers" who dared in the days of a decade ago to teach *several* players of *like* instruments simultaneously! The arguments seemed too convincing to ignore. For example: Five trumpet players met in a group five times per week should learn faster than five trumpeters met individually once per week each. Or (more startling) five trumpeters met once per five weeks each would gain less than were they met as a group once per week. In each case the amount of teacher time would be the same. I tried this class or "mob system," and soon began to wonder why the classes could not be much larger and still be successful. I tried larger classes and found them equally successful. But here the rub came. In trying to get larger groups I was compelled to include in my classes of trumpets a few of the other brass instruments. Not many schools can boast of twenty or thirty trumpeters of like ability, and Heaven forbid that such numbers should be desired. Gradually my ability to handle unlike instruments together grew, until now I take great delight in starting and continuing instrumental classes composed of players of all instruments of the band and orchestra. I have not yet included the harmonica in my ensemble but my past experience in the matter of adding instrument after instrument to my beginning classes has made me quite cautious about predicting the inadvisability of including other than the instruments now recognized as legitimate members of band or orchestra.

## JUSTIFIABLE USE OF TEACHER TIME

Another viewpoint concerns the injustice of using the thirty hours per week of teacher time for from thirty to a few more pupils who are given individual work. Very few school systems permit this distribution of teaching but many have a plan whereby the teacher has two or three large instrumental groups per day, the remaining time being used in giving lessons to individuals or very small classes. I feel that any hour spent with less than a normal class load is not only wasteful but undemocratic. That I am not alone in this belief is evidenced by the large number of schools that have initiated the large class plan. Some of the teachers of the Pittsburgh schools have over a thousand pupil-periods per week and glory in the fact. Very few have under a thousand.

In the eyes of the taxpayer the teaching of music aligns itself with other subjects of the curriculum when *large classes* are taught by our music teachers. The instrumental music teacher who has a weekly pupil-period load of a thousand can defy the investigator to find a place for his pupils under other teachers where their instruction cost will be less. At least this can be done where all teachers are on the same salary schedule. The above is the best argument yet found for retaining music departments that, here and there, have been threatened with discontinuance.

My claim that large-class teaching is more fruitful per entire school than individual or small-class teaching may be debated later, but let us accept it for the moment.

My claim that large-class teaching is the only type that can stand shoulder to shoulder economically with other subjects is hardly debatable and must be accepted.

#### HOW TO SECURE LARGE CLASSES

During affluent times the question of large classes does not seem insurmountable. Music dealers the country over have liberal "time" plans that will assist the organizer. Many have rental plans that insure parents against purchasing for untalented children. In times of depression, however, the acquisition of equipment is a serious problem. To solve this problem I propose the "Multiple Use" plan that is working successfully in many school systems today. Few schools exist where a basic set of a dozen or more instruments is not or cannot be provided. In the old days each of these instruments was issued to one pupil who had the exclusive use of that instrument, a condition that did not exist with respect to equipment in the typing, sewing, or other departments of the school. Now, with extra mouthpieces for the instruments, each may be used by as many pupils as there are periods in the day. This presupposes that instrumental classes (beginning bands and orchestras) be organized with performing levels in mind just as are the typing or other classes. As is true of the typing classes, the equipment remains in the school except for issue over night. The daily, or almost daily, practice periods of the multiple users is being proved sufficient to insure progress. The several school-provided instruments are supplemented each period by privately owned and played instruments.

The following outline describes more fully the "Multiple Use" plan. The appended form [No. I] is used in the Pittsburgh Elementary Schools where an orchestra may be instructed as seldom as once per week. Form II is a letter that has been quite helpful in creating new elementary school orchestras. Both forms are often changed to fit a particular location whether it be in the elementary or in the high school.

#### Beginning Band and Orchestra Classes in the Pittsburgh Public Schools

A beginning band or orchestra class is a class composed of pupils who, with no previous training, either individual or in class, are beginning the concerted study of heterogeneous orchestral instruments. The members graduate into intermediate bands or orchestras after approximately one year's training.

*History.* Some years ago it became evident in the Pittsburgh Public High Schools that the number of applicants for instrumental training and instruments far exceeded the number of instruments provided by the district. The depression made purchase of additional equipment impossible and there seemed to be little likelihood of pupil purchase. The multiple use of instruments (each pupil to be provided with an individually used mouthpiece) seemed the only solution, and the practice was begun experimentally in Schenley High School. Now every high school in the city has orchestra or band classes and the multiple use of instruments. Several elementary schools have orchestra classes but as yet none has the multiple use of instruments.

*Instruction.* In our high schools our instrumental classes are taught by the regular teacher of music at no cost to the pupil. In the elementary schools the classes are taught by the regular music teacher or by itinerant teachers. In either case there is no charge made to the pupil. Nearly all band and orchestra classes meet during school hours and carry credit equivalent to that received from other subjects.

*Membership.* Any pupil regularly enrolled in a high school may apply for membership in a beginning band or orchestra class. The large number of applicants for the work and the limited amount of teacher-time available make necessary a selection of pupils from among the applicants. This selection is usually made by the teacher on the basis of past grades in music, general attitude toward school, and ability to match tones, reproduce melodies, and read music vocally. Within the past year one of our schools has solicited and received the assistance of the Curriculum Department in the matter of administering standardized music tests to be used as a basis for selecting the class personnel. Two hundred pupils applied for membership. Forty will be selected. Any pupil furnishing his own instrument is accepted without examination. Pupils receive instruments of their choice so far as possible, but rather than be excluded, pupils are often willing to learn a second or even a third choice of instrument. Any pupil regularly enrolled in an elementary school and furnishing his own instrument may participate in a beginning orchestra should one exist in his school.

*Economy.* It is now thought indefensible, at least under present conditions, to place an expensive school-owned instrument in the hands of a single pupil. In most instances each of our instruments is being used as often and by as many different pupils as is each of our school typewriters or lathes.

It is certainly indefensible to schedule music teachers to teach individuals or small classes when large classes can be given them under the "Multiple Use" plan. With this plan a small basic set of instruments supplemented by student-owned equipment will serve as many large classes as there are periods in the school day.

*Music.* The music used in the orchestra and band classes is specially designed for the teaching of such beginning groups. It is furnished by the Board of Education, just as are text books in other subjects.

*Process of Organization.* In our senior high schools an announcement of the beginning band or orchestra class is made in some effective manner before the time of organization. An auditorium program given by the existing instrumental organizations is often used to create interest. A lecture entitled "Instruments of the Orchestra and Why They Behave as They Do" is available to the schools and is often used. Teachers of vocal music often coöperate by recommending to certain pupils that they apply for membership in a beginning instrumental class. Since the class is included in the curriculum with all other subjects, little difficulty need be encountered in scheduling a pupil to an instrumental class.

The lecture on the instruments usually precedes the organization of a class in the elementary school. Here pupils can be met fewer than five times per week because each child has an instrument (usually furnished by himself) upon which he may practice at home. Slower, but just as certain progress manifests itself when pupils are met fewer than five times per week. Occasionally a school is able to secure from its patrons idle instruments that can be loaned to deserving pupils who are unable to provide their own. Letters for the purpose of securing such loan of instruments have been formulated by the Department of Music and are available in quantity.

Teachers of vocal music with no training on the instruments are beginning to train orchestra classes in the elementary schools. The teacher needs to learn only how to make sounds on the instruments which appear since fingerings and other technical information are given in the method she uses. One or two periods are crowded into her schedule and made to serve a dozen or more pupils (one or two periods per week).

*Results.* While no scientific tests have been administered to determine the comparative learning of pupils taught by the large-class method, those concerned think the progress made is satisfactory. All are agreed that the talents of more pupils are now being explored, and it is believed by most that our intermediate and advanced orchestras and bands are stronger in number and better in quality than they were four years ago when our class work was initiated. These statements are important in the face of the fact that owing to the depression the number of pupils able to take private lessons has decreased greatly. The work entails no purchase of instruments by parents before talent is demonstrated. When talent is found, parents and pupils are advised to secure instruments and seek instruction from private teachers outside the schools. Of 130 pupils traced in one school sixty-two now have instruments of their own and seventeen have had some private instruction.

As evidence of pupil-interest in the study of instruments, we now point to 3,360 pupils in our high school bands and orchestras. Five years ago there were approximately 1,200. This increase has been made with very little additional teacher-time and with almost no additional equipment.

[Form I]

## PITTSBURGH PUBLIC SCHOOLS

Dear Parents:

Subject: *The Organization of a Beginning Orchestra-Class in Our School.*

Instruction:

(1) No charge will be made for the teaching of this class.

(2) Class will meet for one hour once each week at a time most convenient to all concerned.

*Instruments:* Instruments will be furnished by the pupils except for a very limited number that will be loaned to pupils. The school will assist parents to rent instruments if they so desire. The rental fee is approximately \$3.00 per month.

*Membership:* Only pupils who know nothing about the instruments they will play will be accepted. The class will be limited to twenty pupils.

*How to Enroll:* Those wishing to apply for membership must fill in the form below, detach, and return it to the school office.

Sincerely yours,

PRINCIPAL.

## APPLICATION FOR MEMBERSHIP IN BEGINNING ORCHESTRA-CLASS

I wish to join the beginning orchestra-class and learn to play the \_\_\_\_\_.

I shall provide my own instrument without assistance

☐

I should like the use of an instrument provided by the school

☐

I should like assistance in renting an instrument (\$3.00 per month)

☐

Name of pupil \_\_\_\_\_

Address \_\_\_\_\_

Telephone \_\_\_\_\_

I approve this application.

\_\_\_\_\_  
Parent or Guardian.

[Form II]

Dear Parents:

We believe that music is one of the most important subjects taught in our school and do all possible to stimulate interest in it on the part of pupils and to develop such talent as we discover.

One of our branches of music study is the orchestra, an organization difficult to maintain because of the expense of equipment. The school owns and loans \_\_\_\_\_ instruments to pupils who cannot buy them. More are needed to supply the ever-increasing demand.

If you have idle instruments in your homes we suggest that you send them to us in order that they may be put into use. If not in good repair we will try to find the money with which to recondition them.

Sincerely yours,

PRINCIPAL.



## CAN APTITUDE FOR SPECIFIC MUSICAL INSTRUMENTS BE DETERMINED?

CHARLES J. LAMP

Supervisor of Instrumental Music, Public Schools, San Francisco, California



INDIVIDUAL DIFFERENCES in the performing ability of pupils have long been recognized by music educators. In their efforts to guide pupils more effectively they searched for what they believed to be the possible determinants of successful performance.

Prior to the application of scientific procedure to music education, the searchers for these determinants obviously resorted to *a priori* reasoning and chance observation. Thus such physical characteristics as slenderness of fingers, evenness of teeth, thickness of lips, alignment of jaws as well as pitch, tonal memory, time, rhythm and other so-termed "senses" were thought of as factors upon which successful performance on certain instruments depended.

With the application of science to educational procedures, tests or measures of the aforementioned *senses* were developed. No method was developed however, for combining the scores obtained through these measures so that they might be used for predictive purposes. In fact, some authorities questioned whether the abilities measured by these tests were essential to successful performance on any of the musical instruments. Then again the opinions of authorities as to the significance of the physical characteristics—in particular, teeth evenness—were not in agreement.

In order to determine the true prognostic work of these tests, measures and physical characteristics in terms of experimental evidence, an experiment with 151 ninth grade pupils as subjects was carried on for a period of four years.

This experiment was so planned as to simultaneously determine aptitude for the brass, string and wood-wind instruments through a system of controlled exposures or "tryout" courses, each of which was concluded with an aptitude test developed experimentally. These objective tests of performance aptitude were scaled on the basis of the total group, the scores therefore serving as measures of relative success.

The factors selected for investigation as to possible prognostic value were as follows:

- (1) IQ on Terman group test of mental ability.
- (2) Pitch discrimination, from Seashore Measures of Musical Talent.
- (3) Tonal memory, from the same.
- (4) Evenness of teeth.
- (5) Slenderness of fingers.
- (6) Thickness of lips in relation to diameter of mouthpiece for brass horn players.

The Terman group test seemed most appropriate for the measurement of intelligence, both because of its special suitability for pupils of the ninth and tenth grades, and because marks earned in courses in musical performances have been found by at least one investigator<sup>1</sup> to correlate more highly with scores on the Terman test (.423) than with scores on the Seashore tests, taken either singly or as a whole (.312).

Of the Seashore tests, those for pitch and tonal memory were chosen for consideration as the two having highest reliability and validity.<sup>2</sup>

<sup>1</sup> Highsmith, J. A.: "Selecting Musical Talent." *Journal of Applied Psychology*, Vol. XIII, 1929, pp. 486-493.

<sup>2</sup> Drake, A. M.: "The Validity and Reliability of Tests of Musical Talent." *Journal of Applied Psychology*, Vol. XVII, 1933, pp. 447-458.

In order to express a relation between teeth evenness and brass and wood-wind performance, a scale of teeth evenness was constructed by the speaker under the counsel and assistance of Dr. Francis W. Epley, Specialist in Orthodontics at the College of Dentistry, University of California. The time limits of this presentation do not permit the giving of details pertinent to the construction of this scale. They appear in the July, 1935, issue of the *Journal of the American Dental Association* under the title, "Relation of Tooth Evenness to Performance on the Brass and Wood-wind Musical Instruments." [At this point was shown a stereopticon slide of the "Lamp Scale of Teeth Evenness."]

Finger slenderness was measured by the ratio of length of middle finger to its width at the first joint, using micrometer calipers for this purpose. Thickness of lips, likewise, was determined with micrometer calipers of the type used by dentists for mouth measurements.

When the aforementioned mental tests and measures of musical talents had been administered and the physical characteristics measured and scored, each of the students was given a forty-period exposure or "tryout" course in each of the three types included in the experiment, i.e., brass, string and wood-wind. Details pertinent to the type of materials used in the exposures, the means for maintaining control, the class procedures including those pertinent to note reading, as well as data as to the reliability and validity and administration of the aptitude tests given at the close of each exposure, were published in the November, 1935, issue of the *Journal of Educational Psychology*.

The findings of the experiment were as follows:

(1) Each of the three "mental" measurements, namely, IQ and the Seashore measures of pitch and tonal memory, show positive correlations with performance on each of the three types of instrument studied. However no one of the nine coefficients is high enough to be of practical value for individual guidance.

(2) Pitch as measured by the Seashore test appears to be more essential for success in brass performance than in string performance, the coefficients being .49 and .35 respectively. The difference between these correlations, amounting to but 1.7 PE, is too small to be reliable, but the finding is suggestive. While it is true that a violinist must produce notes which are accurate relative to others sounded, the player of a brass horn, having no strings of fixed pitch as reference points, needs something resembling a sense of absolute pitch. The ability required to image a tone accurately before its production in relation to the tone just produced is doubtless somewhat akin to the trait measured by Seashore under the name of "tonal memory."

(3) Neither of the physical traits listed reveals any significant relationship with success on any of these instruments. Slenderness of fingers, so far from figuring largely in success on violin, shows a correlation of only .17 plus or minus .09 in the case of these beginners. Similarly, evenness of teeth appears to have no significant bearing on either brass or wood-wind playing, despite the confident assertions in band and orchestra leaders' manuals.

(4) Of the physical measurements studied, only lip thickness behaved at all as expected. This was found to correlate .28 plus or minus .088 with diameter of mouthpiece favored by brass players. How low this relationship is, however, may be illustrated by the fact that the boy having the thickest lips in the entire experimental group and the one having the thinnest both became professional French horn players of marked ability.

Multiple correlations were determined showing the relation between aptitude score and the combination of the three most favorable measurements,

*i.e.*, Terman I. Q., Seashore Pitch and Seashore Tonal Memory. As all three of these mental measurements individually correlated highest with success on brass performance, obviously the multiple R by their combination was greatest for brass. Being but .58 however, even the combination of the correlations of the three most significant factors is, according to Hull, of questionable worth for predicting an individual student's aptitude for performance.

In answer to the question "Can aptitude for specific musical instruments be predicted?" one can but conclude that neither pitch nor tonal memory, as gauged by the Seashore tests, affords an index of aptitude for brass, woodwind or stringed instruments which is adequate for individual guidance.

Many in our profession, in their efforts to help their students, have looked upon these tests as supposedly all-inclusive, instead of as means of measuring specific elements which compose what Seashore terms "the hierarchy of talents." No structural engineer would think of predicting the safe load a concrete beam can support in terms of the results obtained in the test for tensile strength of the reinforcement rods. He realizes that "the chain is no stronger than its weakest link." It is in order to find this weak link that the engineer tests the rock, sand and cement as well as the steel, *i.e.*, all the elements which form the "aggregate." But he does not predict the strength of the "aggregate" in terms of any one or more of the elements. For this purpose he tests a model beam made of the tested materials of which said beam is to be constructed.

Do we, who use tests,—“musical engineers,” so to speak—use the same precaution, or do we still resort to *a priori* reasoning, concluding that since players in the advanced instrumental classes score higher in certain tests on the average than the players in the beginning instrumental classes, these tests have predictive value?

The error in this assumption lies in the fact that such elements as digital dexterity, motor reaction, lip texture and lip musculature have been overlooked entirely or have been assumed to be either evenly distributed or non-selective, whereas they may be the real selective elements, varying as they do with the individual. A boy may test high in pitch, but if he has not the requisite lip texture and musculature he cannot become a successful brass performer. Another may test high in pitch, but if the anatomical structure of his hand is such as to interfere with the lateral, flexing and extending movements of the ring finger in particular, his performance ability will be limited thereby in the study of the strings (particularly violin and viola), the woodwinds to a lesser degree and the piano. In this connection, the experience of Robert Schumann is common knowledge to all here.

The paradox in the aforementioned *a priori* reasoning lies in the fact that the students in the advanced instrumental classes were successful performers and hence had in addition to pitch, the requisite degree of digital dexterity, lip texture and musculature, innervation and motor control. In fact it was the presence of these factors in addition to pitch that served to select the advanced students from those that did not have these factors in sufficient amount but scored equally as high in the pitch test.

The use of Seashore's or any other specific measure for predictive purposes is not advocated by their originator, Dr. Seashore. For prediction the Terman group intelligence test is poorer yet. Furthermore, the combination of these mental measurements even in the most favored case—that of brass—gives a multiple correlation too low (according to Hull) for practical use in individual prediction.

Teeth evenness and slenderness of fingers show no significant or appreciable relationship with achievement on any type of instrument studied, though considered important by many instructors and writers of music manuals.

[At this point stereopticon slides were projected on the screen showing the teeth formations of various pupils.]

(1) J. C., twelfth grade Balboa Senior High School trumpet player. This student scored highest in the brass aptitude test in the last brass class I taught. His teeth as shown in the picture, taken three weeks ago, are in better alignment than they were at the time he entered the brass exposure course, *i.e.*, in the 1933 spring term. In fact, his teeth were in such malalignment at this latter date that his performance seemed unbelievable to the brass instructor of the Chico State Teachers' College who visited the brass class at Balboa during the aforementioned spring term.

(2) E. K., fourth grade John Muir Elementary School trumpet player. The best performer in the John Muir brass class of the spring term of 1935. He fell off a scooter breaking both upper frontal incisors which proved to be a matter of much concern to his teacher at the time. A week or two later however he had adjusted his lip muscles to the new teeth alignment and regained his position at the head of the brass class in the 1935 spring term.

(3) R. H., one of the best players in the 1935 fall term, low seventh brass class at Roosevelt Junior High School. Note the recession of the upper left frontal incisor. This condition was not known to his teacher until a few weeks ago, as the instrumental teachers in the San Francisco schools no longer look at teeth as factors determining success in the performance of any musical instrument. The faulty alignment was brought to light only after I asked a few teachers to look for cases which might serve as supporting evidence of the findings of my original experiment.

(4) E. K., also one of the best players in the 1935 fall term brass class at Roosevelt Junior High School. Note the receding lower jaw. This student uses a regular mouthpiece and holds the trumpet in a normal position. The musculature of his lower lip is such as permits its extension forward sufficiently to be in vertical alignment with the upper lip. Hence this jaw condition was not revealed until three weeks ago when material for these slides was solicited. His performance on brass instruments was outstanding.

(5) S. F., one of the better performers in the present low 7th wood-wind class at Everett Junior High School. Note the atrocious malalignment of his teeth.

(6) Another member of the same wood-wind class. Unfortunately this slide does not show the relative unevenness of his lower teeth as well as it might as the student had difficulty in keeping his lower lip from covering the lower teeth even though he used his finger as an aid.

(7) A third member of this same wood-wind class. All three are in the upper quartile of the group. Note the left lateral incisor is directly behind the left frontal incisor.

(8) A leading member of the 1935 spring term wood-wind class at Roosevelt Junior High School. A year ago, when he entered this wood-wind exposure course, his teeth were nothing more than an irregular series of stumps, his second indenture just coming through, after completing the said exposure. During the exposure period he practically played on his gums. This slide shows what one year of growth under corrective orthodontic guidance can accomplish. This was done, however, subsequent to his qualifying and placement as to instrument.

In this connection I recently learned of the practice of a noted orthodontist in recommending the study of brass instruments to patients with faulty alignment for no other purpose than that of aiding in the correction of the malalignment of their teeth.

There appears to be some agreement between thickness of lips and diameter of mouthpiece of the brass horn on which an individual is most likely to succeed, but the correlation is extremely low ( $r$  equals .28).

(9) D. K., an outstanding trumpet player in John Muir Elementary School brass class of the 1935 fall term. His lip thickness illustrates that it is lip texture, lip musculature and motor control that are the requisite factors—not lip thickness.

In connection with physical elements which affect successful performance some mention should be made of the recent study of Betts on *Physiological Defects in Reading*. Although Betts' work deals with sight problems more particularly associated with the reading of words, certain defects as for example, *vertical imbalance* (one eye seeing notes on a line above or below those seen by the other eye) and *lateral imbalance* (one eye seeing notes to the right or left of those seen by the other eye), together with other defects, are a vital consideration in the matter of determining a student's potential performance ability, since the practicable application of this ability requires the student to read notes as they appear on the staff.

Correlations between success on instruments of the different types studied range from .31 to only .57. Aptitude, even for instrumental music, seems therefore, sufficiently specialized that measures of musical talent should be validated as far as possible in terms of specific forms of expression rather than a hypothetical "general musicality."

[The speaker here showed a chart.]

The significance of major import of this chart is the fact that a student failing—i.e., in the lower quartile of one group—has better than three chances in four of doing normal or superior work in one of the other two types of instruments included in the experiment.

Furthermore, in view of Betts' findings, the one failure in four might be traceable to some visual defect, rather than lack of performance aptitude, or might have been capable of normal performance aptitude on piano, or some percussion instrument, had they been included in the experiment, the findings of which were used in the construction of this chart.

What a consolation for one deeply interested in instrumental music but who has failed on one type to know that his chances are more than three in four of attaining normal or better performing ability on one of the other instruments more in keeping with his particular physiological and psychological makeup.

In view of these findings, ability grouping, at least in the case of instrumental classes, is psychiatrically wrong, as it tends to tack the idea of failure on a student falling in the low group. If said student, a potential failure, is transferred to a type of instrument upon which at least normal and possible superior performance is attainable, this experience may prove to be of vital importance in the character education of the student in question.

An instrumental program which is so organized as to permit this type of adjustment not only serves the best interests of the advanced ensemble groups (Senior Bands and Orchestras) by the most advantageous placement of the available material, but is truly "child centered," serving as it does in the determination of that specific instrument which fosters the child's welfare best.

# VIOLIN CLASS PROCEDURE

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I SHALL PRESENT MY SUBJECT under five headings: choice of pupils, choice of teacher, organization, method of approach and the main objective.

## CHOICE OF PUPILS

The Milwaukee Public School Board accepts in the violin classes any child above nine years of age who is attending a public or parochial school, regardless of his physical and mental fitness for the subject. While the Board furnishes a generous number of various instruments, it does not furnish violins.

## CHOICE OF TEACHER

When selecting a teacher of an academic subject the superintendent chooses that one whom he believes to have the ability to handle children and who has gained the broadest knowledge of and the widest experience in that subject. The violin teacher should be chosen in the same manner. Teaching which is largely based on theoretical knowledge of the subject instead of actual experience and association is bound to be sadly awry. A nationally-known violin teacher told me with much joy that he had again found a better way of training the left hand, and that during the last ten years he had completely changed his method of teaching. He added, "I shall continue to look for more scientific ways." It is the constantly alert and intimate association with the instrument, together with a knowledge of child psychology, which makes the good teacher. Such a teacher can quickly detect a faulty condition, its apparent or concealed cause, and will apply the simplest, and therefore the most effective remedy for its correction, thereby saving the pupil months, even years of time.

Aside from the mere technical knowledge of the instrument, the violin teacher must be capable of a wide variety of emotional responses. Unless the teacher responds to the message of music, his teaching will lack inspiration and will rob the pupil of the most essential element involved in the study of music. The teacher who is technically equipped and who responds emotionally to the message of the music will regard the idea behind the subject and will mould the idea and the subject, both mentally and spiritually, in his teaching.

## ORGANIZATION

Our violin classes meet once a week for a period of forty-five minutes. Pupils pay two dollars for an enrollment card which entitles them to eighteen lessons. These cards are sold to the pupil through the principal's office. The class teachers are paid per period by the School Board. The minimum size of a class is eleven pupils.

Our endeavor is to make the violin class lessons just as important as to grade, promotion and failure, as the regular school subjects. We have outlined definite lesson plans and amounts of work to be covered for each of the first six semesters. This stimulates practice and effort. We use report cards which are graded four times a semester. At the end of each semester pupils are placed in classes which best promote their musical growth. If the grades of a pupil are below promotion points he is asked to repeat the semester's work. This procedure has helped much in raising the standard of our violin class lessons and has also commanded the respect of the community.

Aside from the instrument and instruction book, we request all pupils to bring a notebook, pencil, pitch pipe, chin rest and shoulder pad. The chin rest

and shoulder pad, as well as the violin and bow, must fit the physique of the pupil. We do not allow the pupil to raise the left shoulder to support the violin. We encourage the use of a homemade shoulder pad because the teacher can easily adjust it as to size and place on the violin, and because it is usually more comfortable than the factory-made pad. Sometimes the teacher labors long to induce the parents to furnish the equipment suited to the physical requirements of the pupil—but the teacher should persevere.

The members of a class should know what they are expected to do the moment they enter the classroom. Each pupil should be assigned a definite place to stand. We place the better pupils in the back row and the poorer ones in the front row, a procedure that stimulates the effort of the children. Pupils should be placed far enough apart to enable the teacher to walk between them.

After the class has been called to order, the teacher must insist on the undivided attention of the class. He should aim to obtain the pupils' coöperation in eliminating all unnecessary noises. Discipline will usually take care of itself if the children are physically comfortable, mentally at ease, and busy. We assign the new lesson by writing it on the blackboard and having the pupils copy it in their notebooks. This saves time and also eliminates the excuse, sometimes offered by pupils, of having forgotten the assignment.

#### METHOD OF APPROACH

It is impossible to put on paper an exact method of teaching and the method of approach. The teaching of music is too subtle, too varied for any stereotyped form. Each class presents a different problem and needs different handling, because we deal with living thoughts, not with inanimate things. For the same reason no two thinking people teach alike. I shall try to convey to you some of the principles in which we believe and around which we are building our teaching methods. We do not by any means claim to have accomplished that for which we are aiming, but we are constantly trying to improve the ways and means of gaining our goal.

We focus effort on enabling the pupil, as soon as possible, and independently of the teacher, to translate into music the written symbols called notes, through such compositions as are suited to his technical skill, intellect and emotional life. Confucius has written: "Learning without thought is labor lost; thought without learning is perilous." Teaching in its highest fulfillment should arouse a desire to think—and should guide the thinking. Music making is a thinking process and should start in the mind of the child—not in his fingers.

Unless an activity becomes a conscious, tangible thing in the mind of the pupil, it is useless to go through the physical motions involved. Without conscious thinking the practice of music is inanimate, but to the awakened mind, equipped to surmount the problems, practice becomes a live and joyous experience. A normal child loves to work independently and loves to explore every field of his activity.

The child as well as the adult tends to fear or dislike that which he does not understand. A talented child needs little help. He will almost alone find his way and acquire enough technique to satisfy his early longing for musical expression. Not so the average child with whom we deal. He has to be taught the rules which govern the science of music. My experience has proved beyond doubt that the average child loves to learn and understand these rules when they are presented with love and sympathy.

From the very beginning we teach those fundamentals and how to overcome those technical difficulties which the pupil will encounter in the new

lesson. We aim to teach that which is necessary to supply the pupil's immediate needs, and that for which the class is mentally and physically ready. We aim to convert each technical problem into a musical message to the child, thus making the pupil realize that technique is the means by which to gain a desired goal. No technique should be taught without an immediate opportunity to use it in expressing a musical idea. The pupil should clearly understand why a technical point is being taught him and how to apply that knowledge. The experienced and alert teacher will reiterate each week all the fundamentals and technical problems involved in the daily home practice. This necessitates intelligent utilization of every moment of the class period, and can be done only when the teacher thoroughly plans each lesson before meeting the class. Such preparedness gives the teacher the assurance which very directly affects the mental attitude of the pupils. The teacher may have to vary his plans to suit the immediate needs of the class, but he will more quickly and intelligently make this change because of the previous preparation.

The experienced teacher never depends entirely on an instruction book for his teaching material but when needed devises little technical and melodious drills of his own with which to help the class. Every teacher must use his ingenuity to invent means by which to overcome that which hinders the class from achieving the desired results.

There is seldom time to play through the whole assigned lesson as well as teach the problems in the new lesson. The new problems involved in a lesson may usually be found in a few lines or even in a few measures. By playing only these, much time may be saved. However, at every lesson one number should be played through in its entirety and without stopping, no matter how crude it may sound. Immediately after the class period the teacher should jot down in his notebook the things that should be particularly checked the following week.

The teacher should seldom stand in front of the class and beat the meter. He should go about among the pupils and give each individual the help he needs without interrupting the playing of the class. For instance, he may need to correct the position of the violin, or the position of the left hand, and of the bow arm.

From the very beginning we teach that each printed note stands for a definite sound called pitch, and we urge the pupils to try to think and hear the pitch of the note before they play it. This often requires patience and perseverance, and, though it may in some cases prove futile, it is of the utmost importance. We associate the pitch with the written symbol and stimulate thinking pitch by letting the class, individually or collectively, sing a few measures of the music to be played, and by letting the class silently follow the printed page while the teacher plays it. Whenever the teacher plays for the class he should be careful to stand and to hold his violin and bow in accord with the rules which he requests the class to follow. He should play with as fine a tone and style as he commands, because a pupil's concept of violin tone, especially during the first semester, will be formed by listening to the teacher's playing.

Pupils must be taught correct tone production. The bow arm should at all times be perfectly relaxed and hang like a rope from the shoulder. It is the controlled weight of the relaxed bow arm, the firm grip of the bow by the fingers and the powerful finger stroke of the left hand which produces the resonant, beautiful violin tone.

We try to teach the class to think and feel rhythm by letting the pupils count aloud a few measures before starting to play. Much counting aloud by



teacher or class while playing distracts from listening for true pitch and good tone.

We teach the pupil to think of his ears, eyes, fingers and bow arm as tools, which his mind directs and controls, and that he must clearly think and understand what he wants his bow arm to do, how he wants to place his fingers on the strings, where he wants his eyes to look and for what he wants his ears to listen. If the class repeats a measure twice without some improvement, the teacher must discern the reason—and remedy it. Unless repetition brings about the desired result, it is a waste of time which fosters mental dullness and physical fatigue.

Every two or three weeks a part of the lesson is given over to a procedure which we call "solo game." One pupil plays solo while the other members of the class play silently, that is, without letting the bow touch the string. Every few measures the teacher calls on a different pupil to play until every member of the class has played solo. No break should occur in the playing of the piece while changing the solo players. This procedure provides the teacher with the opportunity to give each pupil a few moments of undivided attention. Besides the pupils enjoy the game.

We have learned that one minute of playing the music, either by the teacher or by the class, and demonstrating how to master a technical difficulty is better than much talking about it.

#### THE MAIN OBJECTIVE

The symbol must be taught, but it should never be forgotten that that which the symbol represents is the basic reason for the symbol. Every child has within himself the desire to express and create beauty. The child's own experience in life largely determines what he is capable of feeling, but we can lead the child thought to greater appreciation of beauty. If our teaching does not develop the sensitivity of the child to a lovely bit of music, it is certainly amiss.

# THE STRING SECTION OF THE JUNIOR HIGH SCHOOL ORCHESTRA

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IN BUILDING UP the string section of a junior high school orchestra, the greatest problem is that of the extremely high turnover each year, never less than thirty-five per cent, quite often as high as fifty per cent, and sometimes even greater. If the director is to hope for continuous improvement of his organization despite this discouraging factor, he must set himself certain standards and strive to maintain them and surpass them by careful, long-term planning.

If a reputable organization is to be maintained each year, the director must not wait until September to plan his orchestra but as early as February of the preceding year, he should draw up a list of the replacements that have to be made. Of course, there must be some source from which these replacements can come. That source is naturally a training orchestra composed of students from the fourth, fifth and sixth grades who have had at least one or two years of preliminary instruction. If the director does not have such a source, his plight is a hopeless one and not until he does bend his efforts to the beginning of such work in the elementary grades will he succeed in the building of a good junior high school orchestra. Just as the good senior high school orchestra is dependent upon a good junior high school orchestra, so a good junior high school orchestra is dependent upon good foundational work in the lower grades.

Assuming that the director has such a source as the training orchestra from which to get his replacements, let us turn our thoughts to instrumentation. Due to the fact that the string tone of the immature player is weak in comparison to that of the wind player, the ideal string section of a junior high school orchestra should have more first and second violins in comparison with the winds than is usually found in adult symphony orchestras. A good balance is 24 first violins, 24 second violins, 12 violas, 12 'cellos and four basses.

The difficulty of finding viola players outranks any other. The most important objection is that of size. This can be somewhat overcome by buying small violas, but the unreasonable fear of each student approached, that he will forget how to play the violin, is not so easily overcome. Many times a student who in June promised to play a viola has changed his mind by September, whereas if students are transferred to the viola in February they are more likely to continue with this instrument.

If the number of 'cello players in the training orchestra is not sufficient for replacements, several talented violinists should be changed to the 'cello as early as February, which allows them ample time to master their instruments sufficiently for beginning work in September.

Bass players are a difficult problem owing to the relatively small number of students it is possible to choose from. If possible, the easiest task is to convert a good violinist or pianist into a bass player. A good plan is to start two seventh-graders on one-half size basses and switch them to three-fourths size in eighth grade and then start two more in seventh grade.

The second violin section may be considered a training medium for the first violin section. For this reason it is good practice to promote all the best second violins to the first violin section and make violists of the remainder in June. Another important reason for this step is that the second violins can be handled as a simple unit in section rehearsals due to the homogeneity of their knowledge. An important exception to this practice is the necessity for

keeping two excellent players in the first stand of the second violins and violas. This immensely strengthens both sections and speeds up the slow drag at the beginning of the year because it permits the newcomers to hear their parts played correctly and affords them a temporary crutch. A great advantage in having the selections all made by June is that the children can be informed of their promotions and can be urged to study throughout the summer in order to win themselves good seats in the fall.

As to the requirements for membership in the orchestra, certainly the most important is an ear sufficiently good to enable the pupil to play in tune. The temptation to enlarge the enrollment and round out the sections with students whose ears are inferior must be avoided, even though these people are hard workers, faithfully attend rehearsals and do the necessary chores. In the end they are always a handicap to the organization and to themselves.

The minimum requirement for the second violin, viola and 'cello sections is the ability to play in tune in the keys of G, D, and A. This may seem inadequate, but one must bear in mind that practically the entire second violin section has had only class lessons. For the first violin sections, minimum requirements are, a good tone, ability to play in tune in first position in the first three flat and sharp keys, some little knowledge of third position, and a knowledge of what whole bow, upper half, and lower half really mean in bowing. Except in most unusual circumstances no pupil should escape a term in the second violin or viola section.

In September the problem which complicates the situation all year is most painfully present at once—namely, the differences in the individual abilities of the players. Inasmuch as the second violins are all new, except for the first stand, their knowledge is practically the same. This makes them the easiest group to handle, though, truly enough, the sounds produced do not create that impression. It is the first violin section which creates the most difficult problem since it presents students whose abilities vary from those who are just barely able to play in third position to those who have mastered the Accolay Concerto on to the few who can play some of the De Beriot and Rode Concertos. The same is true, though to a lesser degree, in the viola and 'cello sections. The difficulty is to select music which will not be too easy for the exceptionally good and not too difficult for those with lesser ability. Orchestra music in which the violin parts are divided into A, B, C, and D parts are a great aid in this problem.

Before rehearsing can be started in the fall, every student who is not studying privately should be enrolled in some class lesson group so that his progress on his instrument may continue. Orchestra rehearsals do not in themselves create good playing. In fact, in most cases, quite the reverse. The director should be able to hear each person play alone, even if only for two or three minutes each week and advise him on his problems. For this reason when classes are formed, I have found it advisable to restrict the classes to eight or less for violins and violas and four or less for 'cello. Classes of larger sizes are in the nature of an extra rehearsal and defeat their purpose.

In starting orchestra rehearsals one important point must be kept in mind. Just as each individual beginner must receive his foundation afresh, so must each year's orchestra. It is unwise to depend on last year's players only. Even though there may be many outstanding individuals, the least common denominator for the organization must be found every year and the foundation built on that. At the beginning of the year it is best to totally disregard the ability of the advanced players and pick the simplest pieces in the open string keys.

Intonation is undoubtedly the string section's greatest weakness. Good orchestral intonation is a chain of many links and it is necessary to treat each one separately:

*First*, a room large enough for the players to hear themselves individually as well as collectively, is necessary. So often when the whole orchestra is playing the student listens not to himself, but only to the whole. This is particularly true of 'cello players. Many times the writer has heard even those pupils with the best ears cheerfully playing out of tune because they are not listening to themselves. If a large auditorium is not available for rehearsal, particular pains should be taken to stress the motto, "Listen to yourself."

*Second*, the teacher ought to insist that the instruments are in perfect physical condition—pegs should not slip, strings should be true, bridges properly cut so that the fifths are true.

*Third*, it goes without saying that the highest quality of instrument possible should be bought. One player on a good instrument is worth four on weak ones. Certainly all school-owned instruments should be of good grade.

*Fourth*, though every child is expected to be able to tune his instrument himself, the time the director spends with the aid of the principals of each section checking on the tuning is well repaid, since good intonation is impossible with badly tuned instruments.

There are numerous other details which greatly affect intonation. It is impossible to mention them all but the orchestra director would do well to keep the following in mind: At section rehearsals and class lessons it cannot be stressed too often that incorrect position of the left hand and wrist invariably means poor intonation. Fingerings should be marked and all played alike, and particular care should be paid to the fourth finger. Shifting is a problem in itself. The hand must never jump from position to position. Some finger must always be on the string gliding from one position to the next. Stress the fact that the thumb always precedes the hand in the shift. Firm placement of the fingers is necessary at all times. No matter what bowing is marked, the habit of practicing all eighth-note and sixteenth-note passages with single bow until the passage is in tune should be insisted upon. Very often analyzing a difficult passage and picking out the necessary finger to remain on the string will solve the difficulty.

Bowing is a separate study in itself. Just as a piano teacher will insist upon having the student practice each hand separately at first and then together, so all bowings should be practiced first on open strings and then with the passages themselves. A teacher cannot too often stress the fact that the position of the instrument is of as much importance as the absolute straight passage of the bow across the strings. The pupil should be taught to listen for a ringing bell-like sound which is produced without pressure. Except where the fingers are unusually stiff, finger exercises are an invaluable aid in loosening the wrist. Next to the whole bow, the forearm stroke is of paramount importance. The director should insist that each student should master the use of the forearm for the upper half of the bow. By explaining the up-bow as a push-bow and the down-bow as a pull-bow and exaggerating the motion of the wrist in each direction, the wrist loosens very quickly and in quite a few cases even a spiccato can be worked out in time. Staccato is a necessary part of the bow technique and the students have no trouble in grasping it, if it is explained as a pressure released just before the sound is produced. Dotted eighth notes followed by sixteenths and dotted quarter notes followed by eighths are bow technique problems as well as rhythmical problems, and should be treated as

such. If the first ten to fifteen minutes of each rehearsal time is spent on bowings and scales, a lot of ground can be covered by mid-year.

Another important problem of the director is what to do about vibrato. Most children hear a vibrato and although it is not safe to teach it before third position is pretty well mastered, in every case where the child tries to do it incorrectly, he should be shown the correct manner and taught to practice both with and without vibrato. This is more to prevent them from doing it incorrectly than for any other reason.

For orchestral music the permanent list published in the National Contest Bulletin alone has sufficient material for many years without repetition. At least twenty pieces should be studied through the year. The director himself is the best judge of the capacities of his orchestra, but let him remember, when choosing, that the musical taste of children at this age is very good if properly cultivated.



## THE OPPORTUNITY OF THE SCHOOL ORCHESTRA CONDUCTOR

FRANCIS FINDLAY

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NOT LONG AGO a young conductor was telling me of his experiences in conducting a well-known European orchestra. He related in some detail all that had transpired and of course was enormously proud of the kind things that had been said by a famous critic in a newspaper review of the concert. Having been long acquainted with the young man, I was greatly interested in all he told me, but was especially struck with his emphasis of the fact that he had made a special point of reducing his allotted rehearsal time with a definite purpose to curry favor with the members of the orchestra. He seemed to think this a shrewd move and believed it had "made a hit" with the men. This same young man, in relating the circumstances of his successful appearance with another orchestra, seemed proudest of a compliment from a certain titled lady who had said he had "a good back." He had, *en route* to the continent, stopped off in London to have a suit cut by a famous tailor, apparently believing that personal appearance was of considerable importance. As a result of the compliment, he seemed to be convinced that he had "what it takes." Now, I presume that, other things being equal, a well-tailored appearance is no handicap and may even be an asset, but I cannot help feeling that our rising conductor is missing his biggest opportunity for growth as a conductor, for he has yet many things to learn about realizing in the performance of the scores he conducts all that the composers wrote into them.

Another illustration may take us nearer the heart of our subject. At the penultimate rehearsal of a certain guest conductor with a famous orchestra, the conductor announced that, since things were going so well, if the men would remain for an additional half-hour, he would dispense with his last allotted rehearsal on the following day. He was loudly applauded. I do not wish to imply that he too was currying favor, but ask you to contrast this response with a similar reaction to a quite different situation. Another guest conductor with the same orchestra had worked with the greatest energy and insistence for certain results which he had not been able to achieve to his entire satisfaction. In dismissing the orchestra he announced an extra rehearsal for the same day and added, "We may have to rehearse again tomorrow. Will you

mind?" The answer was a spontaneous and emphatic chorus of noes. Why the difference? In the first case, a good workmanlike conductor was satisfied with the prospect of a reasonably good performance. In the second, a man on fire with an ideal for which he was giving his utmost was asking a group of usually self-satisfied men to work extra time in order to approximate that ideal. Why did the men want so eagerly to help him? Those present who analyzed this latter situation recognized that the men were getting something to them significant. They were learning these compositions better. They were acquiring new insight with a leader of superb musicianship. They were being swept on by his great enthusiasm and desire to reach seldom scaled heights of artistic excellence, and they were willing, even eager, to go with him. It is always so with artists. Otherwise why do men so eagerly do their utmost, really outdo themselves, for a Toscanini?

But what has this to do with conducting a school orchestra? Everything. The school orchestra so often gives a reasonably good performance, mechanically, and so seldom scales the heights musically. The school orchestra conductor so often succeeds in the job of organization and in the teaching of the externals of the music up to the point where an artist conductor would begin to refine the tone, purify the intonation, regulate the ensemble and attempt a just interpretation of the composition in hand. In doing this the artist conductor would touch the true significance of the music and lead his players to keener insight into this significance, might even give them a glimpse of that seldom entered realm of ideal being. Identity with a great work of art, realization of its inner meaning, must inevitably transform us. It is this very transformation which is the most important thing to have happen. It is worth a lifetime of drudgery to experience once or twice a union with a truly great conception.

But am I talking highfalutin nonsense? I hope not. Can a school orchestra get beyond externals? Yes, with adequate leadership. But, are not, after all, immature players limited? Yes, of course. All players are limited, and too often by imaginary boundaries imposed by their leaders. Can a school orchestra conductor emulate a Toscanini? Yes, in one very important respect: he can grow as any artist must grow. How should he grow? As a musician; in the breadth and depth of his acquaintance with the repertoire of the orchestra; as an interpreter of the works in this repertoire; in the extent to which he can bring his physical, mental, intellectual and emotional powers to bear on the realization in performance of the musical content of the pieces he conducts: his technique as a conductor.

What opportunity is there for growth as a musician? The greatest. An orchestra is the best garden for musicianship to flourish in. No laboratory exists which is better equipped for ear training. Here we have every aspect of sound to listen for. A keen sense of pitch is necessary for the detecting of right and wrong "notes" in harmony and melody and for sensing pure and faulty intonation. Here is a rare chance to improve the hearing and to apply all the knowledge of musical structure that can be mustered. Here we have also the greatest variety of *timbres*, not only the more obvious characteristic sounds of the various instrumental voices but the many shadings of quality possible for each individual instrument. The further improvement in hearing in this respect is an obvious possibility. Needless to say, the players will likewise improve as a matter of course in contact with a leader of growing sensitiveness.

Our laboratory also gives us ready to hand all the problems of rhythm. A fuller, better coördinated sense of rhythm and tempo, is sure to grow in the

alert conductor. The conductor who makes the effort can acquire, further, a more ready apprehension of the structure of music, melodically, contrapuntally, harmonically, and as regards form. He must study his scores and strive for completeness of grasp, but if he tries he is sure to increase his intellectual powers, to grow in musical intelligence. Every composition presents a challenge to the conductor as regards its emotional content. The acceptance of this challenge and a genuine attempt to enter into the moods inherent in the music will surely increase the emotional powers of the musician making the attempt.

An orchestra of one's own at once offers an opportunity to learn orchestral music—to learn better what one already partially knows and to acquire a growing acquaintance with a widening repertoire. One never really knows a concerted composition until he has conducted it many times. By way of parenthesis, let us hope the work is worth so much attention and will stand up under such familiarity. I recall an experience with a well-known conductor which has a bearing here. I had dropped in to see him and found him with the score of Handel's *Messiah* propped up before him. He explained that he was about to begin rehearsals for his thirty-sixth annual performance of the work and that it was his custom to re-study it each year, adding the significant remark, "And you know, I always find something I didn't know before." This remark reflects an attitude which is typical of the true conductor. It indicates a growing musicianship and an honest desire to get to the bottom of things. One's repertoire always includes, as a nucleus, a few really well-grasped items. About this nucleus fall, as if in concentric circles, groups of less and less well-known works, the last of which groups may even comprise only pieces we know about or have heard once or twice. Any or all of the items may be gradually moved inward, so to speak, or, if you prefer, the active repertoire can be gradually widened so as to include works once known only by name but finally so well learned that they could be conducted on short notice. Never was the opportunity greater both to widen and deepen one's acquaintance with orchestral literature. There are recordings by excellent orchestras under first-rate conductors of an enormous repertoire. There are frequent broadcasts of great pieces by fine orchestras under fine, even class A, conductors. It seems difficult to excuse, in the face of such opportunities, so readily available, such distorted, so-called original readings as are frequently heard, which "readings" utterly miss the essential character of a well-known work. To illustrate: I have heard a school orchestra, trained to play the notes of a famous overture with surprising accuracy, led by a trainer who evidently did not know the difference in significance between a *fermata* on a rest and one on a chord, or who had never taken the trouble to listen to a broadcast or a recording of the piece by a reputable conductor, unless, indeed, he felt himself qualified to set the composer to rights and give the world the only true conception of the work which had been so stupidly misunderstood by all previous interpreters! If one really wants to know what a composer means, one can at least find out in a remarkable number of cases what the more important conductors think he means. A conductor who utilizes his opportunities to increase his acquaintance with the repertoire can certainly do so. He can then give to his orchestra the benefits of his widening and deepening acquaintance, and in doing so will further increase his own insight as well as raise the achievement level of the group.

For the development of a real technique in orchestral conducting, an orchestra is essential. One can go a considerable distance without an instrument, but only intelligent practice in actual conducting will carry one to the

level of the real conductor. But many have orchestras and overlook the opportunity they have to improve themselves. Even in such elementary matters as time-beating there is often a chance to improve. How many "average" conductors as a matter of course really objectify the feeling of measure and tempo, to say nothing of the dynamic character of every passage? How often is faulty ensemble directly traceable to a poor beat at the conductor's desk? Time-beating too often rests at the level acceptable at the time of Lully, who is said to have been a martyr to the cause. Then it seemed to be acceptable to mark only the beat, and that audibly with a heavy staff striking the floor—not much worse than marking it on the desk with sharp, unmusical and nerve-wracking clicks. Time-beating should certainly get beyond the beat to measure and phrase and should suggest the flow of the entire piece if it is to mean much rhythmically.

But even with more or less satisfactory time-beating, there is much to add before a technique can be truly expressive. A conductor must be a good time-beater but a good time-beater is not necessarily a good conductor. How often a musician who thoroughly "understands" the phrasing of a passage is unable to suggest a subtle articulative effect at the precise moment when it could help the performers to achieve musical eloquence, together. Gradually a conductor should acquire the technique of externalizing for his players all the details of the music which his musicianship allows him to apprehend. He cannot rise above the limits of his musicianship, but it is unfortunate if he does not rise to these limits. A conductor must be a musician, but a musician is not necessarily a conductor. There are conductors and non-conductors—of music as well as of electricity.

But how can the school orchestra conductor improve his technique? *First* of all by wanting to. If he is satisfied as he is, he will not improve—at least he will not improve much; but if he gets a real desire to grow, he at once passes from a static to a dynamic state. *Second*, he will then more and more carefully analyze what he does in relation to the results he gets. This will lead him, *third*, to study a score not as the static representation of musical effects, but as a detailed plan of a moving, vital musical composition which he will conceive in terms of actual performance together with all the technical means whereby he as conductor will communicate the work in all its detail to his players, who will ultimately make possible the realization of his conception. This process will undoubtedly disclose many problems not fully covered in such texts as he may have read or notebooks he may have kept as a student, and thus, *fourth*, lead him to wrestle with these problems, consulting such authorities as may be available, whether these be other conductors in the flesh, books by able conductors, or recordings or broadcasts which he will study with the score before him, striving to catch the secrets of a fine performance, or at least some of the details. Needless to say, he will not fail to attend concerts and rehearsals whenever he can, for he has arrived at the stage where he can always find some light on his problem, even from a mediocre performance, but especially from one led by an artist conductor. Having advanced thus far, he will inevitably go on and on, for the quest for excellence in conducting is one of the most intriguing of all quests for a musician. His ultimate accomplishment will be limited only by his native ability and the degree of his zeal.

All this suggests a technique of a character somewhat different perhaps from the popular conception. But if we regard technique as the sum total of all means to an end, we at once recognize the unity of technique with musicianship. Technique is merely the special channel or set of channels through which



musicianship functions. Thus, improvement of musicianship must always be an essential to improvement of technique. In the development of technique, according to this broader conception, the conductor of a school orchestra usually has a long way to go, for even the greatest conductors are still growing in the sense here implied. It would be asking too much if we suggest that all school orchestras be conducted by artist conductors. The important thing is not to expect at once complete mastery, but not to forget that there is always much room for improvement and, more especially, that the conductor of a school orchestra has the most important item necessary to his growth, an orchestra to conduct.

Was it Mahler who said, "There are no bad orchestras—only bad conductors"? This remark may not be entirely true, but an orchestra always reflects its conductor. There can be remarkable transformations in an orchestra in a very short time—sometimes almost instantaneously—under the influence of a real leader. It is perhaps more to the point to stress the need for the orchestra to grow with, and through the efforts of its conductor. This can happen only in proportion to the gifts and equipment of the latter. There is certainly no need for allowing this equipment to remain at a given level, as I presume it seldom does. But does the school orchestra conductor always improve his chances to better himself and so better his group? If he always does, we are due to hear soon school orchestras that will startle the world even more than they have in the past, for we shall soon have conductors who will bring to their tasks augmented and growing conducting equipment. The possibilities are such as to challenge the imagination. The rewards will be enormous for the conductor who catches the idea and really works on it.

By way of summary: we must not lose any desirable thing we already have; we must give attention to externals—even dress, if you like; we must recognize legitimate limitations; we must continue to succeed in organization and the teaching of notes and mechanics; we must carry on our heavy schedules; but, we may, if we want, grow into better conductors. This is our real opportunity. Does it seem a selfish one? Not if we remember that the orchestra can seldom rise above its conductor. Orchestras cannot improve unless conductors improve. As Toscanini once was you may be now. As Toscanini is now you may become. Let us seize the opportunity and improve ourselves as conductors to the utmost limit of our abilities.

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# DEFINITE OBJECTIVES IN PIANO TEACHING

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OUR EDUCATIONAL METHODS have not yet attained a degree of absolute perfection, but no one can deny the fact that we *have made progress*, and these conferences are proof enough that this progress will continue. The dynamic personalities engaged in the various fields of education will never permit it to remain static; they are forever opening up new trails, new vistas for others to follow. Unfortunately, progress at close range may be almost imperceptible, but in its proper perspective, it tells its own story.

We all know that there have been many changes in piano teaching in the past few years. The market has been flooded with so-called "new methods," and now that these things are no longer in their experimental stages, it is high time we take stock of their accomplishments. Indeed, it is high time that the entire system of musical education be reviewed and re-evaluated in the light of present conditions.

There can be no question as to the need for exacting programs of intensive study for those who have unusual musical ability; for those who desire to make a profession of music. But—it is of much greater importance for us to consider the study of music for the average student.

Years of research and experience have enabled educational leaders to formulate definite objectives for the academic subjects in the regular school curriculum. They have established minimum requirements which individual teachers aim to achieve, in accordance with the ability of their students. This leadership, the piano teachers must follow.

We must have definite objectives in piano teaching. We must present the subject from an educational point of view. We must make its basic principles so simple and interesting, that even the average pupil will be encouraged to acquire a fair knowledge of piano playing. The fundamentals of music must be coördinated; they must be progressive; they must be properly motivated; they must give the pupil a sense of satisfaction in his accomplishment. The study of the piano should be a means to a greater end. It should develop an understanding and a love for music. It should play a part in molding the character and personality of the student.

In spite of the new ideas in piano teaching, many teachers still concentrate exclusively on the *mechanics* of piano playing. Now suppose a pupil can execute his finger exercises perfectly; suppose he can play all the major and minor scales and arpeggios with the correct fingering and at a good rate of speed; and suppose he has appeared in the regular pupils' concert and played the selection on which he has worked for months. What has been accomplished? The fact is, that most pupils who practice such routines are *not* very musical. They have little or no conception of music; everything they do becomes a mechanical grind and, frequently, whatever ability the pupil may have had is completely destroyed.

There has been entirely too much exploitation in piano teaching. Preparation for the students' concert seems to be the only objective of many teachers and schools. Undoubtedly, this makes an excellent showing for the public, but what does it do for the pupil? Does it educate him musically? Does it prepare

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NOTE. At the 1936 biennial meeting of the M. E. N. C. daily piano clinics were provided through the cooperation of the Piano Teachers Congress of New York and the Associated Music Teachers League. In these clinics were discussed subjects and problems pertaining to piano teaching—of like interest to the private teacher and the teacher employed by the schools. The accompanying paper was presented by Mr. Friedman at one of these clinics.

him to join with others in amateur ensembles? Does it develop a leisure occupation? Does it cultivate a patron of music, who will support musical activities in his community when he becomes of age?

In most cases, *it does not*. Instead of making music a vital force in the student's every-day life, it leaves him with nothing more than a vague impression of some mysticism which is beyond his reach, or perhaps he decides that music is just a pleasant noise to be tolerated in polite society.

If the study of the piano is to be given the consideration it deserves in the child's general education, *we must concentrate on teaching music*. The benefits to be derived from intelligent piano study are too numerous and too important to be ignored. We must broaden the scope of our activities, and we must continue to improve our methods. The modern system of teaching language and literature can well be adapted to music. *We can teach music as a language*, using the piano as the medium for its expression. The comparison is obvious; all of the elements of language have their counterparts in music.

The child is prepared for the study of his language in his own environment. He learns to speak before he learns to read and write. In his first attempts at reading, he is taught to recognize words in groups or sentences. He then builds up a vocabulary, learns spelling, enunciation, sentence structure, grammar, etc. He progresses gradually until he acquires the ability to read and write, and to express himself intelligently by means of the language. We should follow a similar course in music.

First of all, we should provide a more adequate musical preparation for the child, before he begins the study of the piano. He should become familiar with the simple melodies which he will learn to play in the first grade. He should be able to sing most of these tunes in his own vocal range, and he should be able to clap out the rhythms, or march to the tunes.

At the piano, the first attempts should be made by rote. Starting with the large muscles, the pupil should learn how to use his hands on the keyboard. This can be done by playing simple melodies which introduce the fundamentals of piano technic. After this is accomplished, he can learn to use the smaller muscles with greater ease and a minimum of effort.

*Notation and reading* should not be delayed too long, and should be co-ordinated as far as possible with the rote work. The pupil must learn to recognize the symbols and be able to reproduce the *melodic group*, the *rhythmic pattern* or *harmonic design* which they represent. These are the materials of music; he must learn to play them, and he must learn to hear them. Great care must be exercised in developing good reading habits. It requires no more effort to visualize a small group than an individual note, and the pupil should be trained to read groups and phrases from the very first lessons. Reading the tone group as a unit will tend to eliminate a great many difficulties in fingering.

The pupil must learn to visualize the notes on the staff and their location on the keyboard. He must also develop the habit of locating the notes on the keyboard without watching the hands.

He must acquire a feeling for *rhythm*. He must know the movement of the music before he learns its notation. Instead of considering individual note values, he must learn to concentrate on the entire group and phrase. Every possible device should be used to develop a good sense of rhythm.

His *technical development* should grow out of the music which he has to study. Special technical material should only be introduced when it is absolutely necessary. In small doses, it can be very beneficial, if it is properly motivated and co-ordinated with the musical compositions on the lesson program.

*Ear training* for the beginner should consist mainly in finding and reproducing small tone groups, memorizing simple melodies, and creating original melodies; all of which should be transposed in several keys. Attentive listening to music is very important, and playing by ear is after all the best form of ear training. Scale and chord formations may be introduced gradually as this work progresses.

In *harmony*, the pupil should learn to understand the fundamental principles involved—tone activity and tone repose. Single notes, double notes and triads should be used to develop this point. The major and minor tonic and the dominant seventh chords should first be introduced because they best represent the idea of tone activity and tone repose. They should be thoroughly mastered in all keys and various forms and patterns. It is not necessary to consider the theoretical aspects of these chords; the object is to establish a basic feeling for harmony. The use of the pedal might be introduced at this point to assist in chord connection.

The introduction of the dominant and subdominant chords should follow. *Sufficient time must be given to the study of these fundamental chords.* The pupil must know them in all major and minor keys and be able to recognize them in their various forms and designs. He should also learn how to use these chords in harmonizing simple melodies. This can be done without involved study of the rules of chord progression, and of course, this means more ear training. These chords form the basic musical vocabulary; they must become a definite part of the pupil's musical consciousness.

The first attempts at harmony should be presented as a problem in "matching chords." The question is, "which chord fits the melody?" The pupil must experiment with the chords. He must listen carefully and choose the chord that blends best with the melody group. He can start by using only one chord for each measure, except at the cadence, where an extra chord may be necessary. Later, he may add other chords as he feels the need for them. This work must progress step by step and be continued until the response is satisfactory.

When the pupil is ready for further advancement, the secondary chords may be introduced and studied in the same way. Original compositions modeled after the simple classics may also be attempted. Attention may now be directed to modulation, and a closer analysis made of suspensions, anticipations, passing notes, neighboring notes, etc.

Interpretation in the early stages should also be a matter of experiment for the pupil. It should be developed naturally; the pupil should play the music as he feels it. Much can be done by suggestion from the teacher before the marks of expression are introduced. Tone shading and proper balance of phrases and periods can only be acquired when a feeling for the music has been developed. The pupil must learn to understand the form—the construction of the composition. He must be made to realize that expression in music is not something to be added after the selection is mastered. Each group and each phrase should be worked out musically from the very start. As the playing of the composition is improved, every effort should be made to improve its interpretation.

The value of sight reading cannot be overemphasized. It enables the pupil to play for his own pleasure; to take part in social musical activities; to play with others in ensemble, etc. Like every other phase of music study, it can be developed from the very beginning. It is only a matter of habit. When good reading habits and good playing habits are definitely established, good sight

reading follows as a matter of course. But it must be studied regularly; it requires special daily attention.

There are many kinds of habits which must be made in order to learn how to play the piano, and here the teacher has the most difficult problem. When the pupil studies his work carefully and systematically, he will naturally avoid errors and make correct habits. His music will sound well; the work will be interesting and his progress will be continuous.

However, when the work is repeated without sufficient concentration and attention, many mistakes will be made, and the result will be a mess of bad habits. His music will sound terrible; the work will become very unpleasant; and soon a stage is reached where further progress is impossible. As the music becomes more difficult, the player must naturally rely more and more on his reflex actions; when these are not properly conditioned, the player is completely lost. Something should be done about supervising the study periods of our pupils, until the basic habits have been established.

Individual differences in pupils must also be carefully considered. Differences in adaptability, initiative, retention, etc., will tax the resources of the teacher in his efforts to solve the individual problems as they arise.

The piano student has a great advantage in the study of music appreciation; he can learn to understand and appreciate music by actual experience. In this connection, more fine musical literature should be brought within the reach of the average student. A select library of outstanding masterpieces of vocal, instrumental, operatic, symphonic and various ensemble music, in simple piano arrangements, would be an important contribution to musical education. To further enhance the student's appreciation of music, he should be encouraged to read books about music, history, biography, etc. These are now available for all ages.

In order to attain these objectives in piano playing, lesson programs must be carefully planned; all the details must be coordinated. Where it is impossible for the pupil to have more than one lesson a week, there should be some definite means of maintaining the contact between teacher and pupil. A prepared work book outlining important details, with suggestions for study, etc., would be a great help. When we can maintain interest and develop initiative and coöperation, *we can produce satisfactory results.*

Our organization, the Associated Music Teachers League of New York, is now conducting a series of monthly forums in an endeavor to formulate a comprehensive outline of these objectives in piano teaching for each grade. We are enlisting the assistance of all teachers who have something worth while to contribute, and we plan to organize a progressive course of study that will be both practical and authoritative.

We hope to convince skeptical school principals that our work is just as educational and just as thorough as anything that is done in their schools; that our students are entitled to the full credit which The New York State Department of Education allows for applied music with the private teacher.

# THE POSITIVE APPROACH: A SIGNIFICANT OPPORTUNITY IN PIANO CLASS INSTRUCTION

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MY TOPIC makes deliberate appropriation of a much abused term—"approach." We hear of the singing approach, the creative approach, the play approach, the rote approach, the middle C approach, the rhythmic approach, and other approaches until we are quite bewildered. Many of these approaches suggest a very wise treatment of elementary piano instruction. The danger comes when one begins to claim that they are mutually exclusive, that a teacher must definitely accept or reject the singing approach, for example, and then stand prepared to defend his choice through fiery debate if necessary.

A combination of several so-called approaches is highly desirable. If the singing approach means that even instrumental music is conceived as lyrical expression, then let us have the song approach. If the creative approach means that a pupil should use individual initiative in practicing, performing, interpreting, and composing music, then let us be creative. If the play approach signifies that piano playing should be learned as an opportunity for joyous participation in a beautiful art, we certainly want to use the play approach. If the rote approach is a recognition of the fact that much of any new learning must be by imitation and observation, and of the further fact that good playing is dependent upon discriminating listening, we want the rote. Likewise, if the rhythmic approach denotes an understanding of the muscular reaction and physical response which plays so important a part in the comprehension of music, the piano class demands a rhythmic approach.

What, then, is the positive approach? Is it another method to be added to this bewildering list of procedures? By no means. It can be used to strengthen the work of any good piano class. Good teachers have always been aware of some of its implications.

Briefly stated, positive teaching is building toward strength, rather than away from weakness. It emphasizes the good rather than the bad. It is essentially constructive and optimistic.

A certain artist teacher who was working with a class of talented adult pianists insisted on critical participation from every member of the group. They developed remarkable ability in finding weak spots in each other's work. One day it was announced that each player would on that day be told only of his good points, in order to emphasize what improvement had taken place during the course. It was significant that every player performed noticeably better than on any previous day. The mere assurance that the audience was looking for good rather than for bad playing spurred them on to greater efforts.

If talented adults need the encouragement of such a constructive procedure, how much more do younger and more nearly average pupils require an optimistic outlook! One eight-year-old boy seemed almost hopeless in his piano class. He was making no observable progress and presented a serious discipline problem. The teacher noticed however that his hands were strong, and fell into a naturally good position at the piano (probably from much development in fistic combat). His hand position was admired as an example to the rest of the class, and this feeling of success resulted in improved attention and application. He never became an outstanding performer, but he

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did take his place as a coöperating member of the group, and he did make good progress at the piano.

To a certain extent, the opportunity for the positive approach is a unique characteristic of class instruction. We have heard many discussions of the relative advantages and disadvantages of class piano teaching. Some of the advantages which are claimed for the piano class may also be present in a studio lesson if the teacher is awake to the modern procedures which have come from a careful study of the educative process. The difference between the private lesson and the class has often been merely the contrast between older and newer methods of teaching. In many a case, class experience has served to increase the teacher's efficiency in the private studio. There are, however, certain fundamental characteristics of the class which are inherent in group procedure as such. One of the most important of these is the opportunity for the positive approach.

No matter how tactful a private teacher may be, he cannot correct a pupil's faults without calling attention to them as faults. He may emphasize the correct way rather than ridicule the incorrect, but the embarrassing fact remains that the teacher's way is right and the pupil's way is wrong. The inevitable variety of ability in a class insures the presence of almost every desirable trait in some degree. Even the big-fisted boy mentioned earlier made his definite contribution in hand position. By calling attention to good points where present, the teacher guides the pupil to change his faults for correct procedures.

The clever teacher will discover many ways to insure thoroughness through a positive approach. If a student is weak in pedalling, he may be called upon to enumerate the good points of a performance which has included careful use of the pedal. He may later be asked for a constructive criticism of a pupil who has not used the pedal well. When he is at the piano himself, he may be asked what he is going to work for especially, which in this case will include accurate pedalling.

A class pupil who is trained to look for good points in another's playing will learn to look for them in his own. A check list of a dozen points to improve can be very irksome to an individual, but becomes fascinating when one is looking for improvement in the whole group.

## II

Let us follow the positive approach through its application to several important elements of piano playing. Technical equipment, reading ability, and interpretive power represent three significant factors which must receive attention in piano teaching. How does the positive approach help us to attain high standards in these three aspects of our field?

(1) It is a common observation that the technical shortcomings of piano students lie in their inability to combine the many sides of a well-rounded technical equipment. A pupil may be able to play fast, but not very accurately. He may have a beautiful pianissimo, but no fortissimo.

A boy in his first year of piano study played everything with a loud, brilliant tone. A little girl in the same class had a light easy way of playing that could scarcely be heard across the room. A negative approach would be to tell the boy to stop banging, and to tell the girl to play so that a person could hear her. A different procedure was used however. The class, when asked what they could learn from Henry's playing, replied that they could use his rich, full tone in some of their pieces. They found in Alice's playing a

flowing grace and ease which they could adopt. Best of all, Henry and Alice discovered that they could each profit from the natural equipment of the other without losing any of the advantage of their own.

Certain technical virtues may be mentioned whenever they appear to advantage in a class. Use of correct fingering in a difficult passage, desirable hand position, use of the wrist, the weight touch, careful phrasing, observation of staccato, good dynamic control, are among the points which may receive praise when it is deserved. The ability to do even one thing well gives a feeling of encouragement to the performer and a valuable example to the rest of the class.

Another significant opportunity comes in the more advanced piano class where the foundation of a virtuoso technique must be taken into consideration. What of the practice of scales, arpeggios, chords, trills and octaves? The application of the principle "function before technique" does not mean that there is no place in a piano class for special practice of technique but that the nature of its use must be understood by the class members before they can be expected to profit from technical practice. Because the teacher is so keenly aware of the need of substantial technical equipment he is often tempted to introduce isolated drill before this readiness is established. The advantage of the class is that when one pupil expresses a desire for technical aid the others become aware of the same need. Let us cite an example.

A class of advanced pupils whose previous study had been in private lessons were all in need of technical background. They had no doubt practiced scales and other drills, but without much relation to their function in repertory material. One girl played a piece that showed obvious deficiency in running passages. In discussing how she could improve her general equipment, as well as her performance of this particular number, she asked for help in planning some isolated scale and arpeggio practice. The other members of the group decided that they could profit from a similar routine.

Later a boy in the same class had a composition which indicated a need for better controlled octaves. He asked for an exercise which was promptly appropriated by the entire group. Before many months the entire class was practicing on a program of technical development which included every item the teacher would have suggested if he had dictated the procedure in advance. The difference was that the class had asked for each phase of the work with a definite conception of how it would function in their playing. They were making a positive effort toward a self-assumed goal.

(2) Modern study of the art of piano teaching in relation to the needs of the students has shown anew the importance of reading ability. I use the word "reading" in a desperate effort to reclaim the correct meaning of the term. Reading piano music simply means to look at the score and play the corresponding music at the piano. No one questions what is meant by reading in language. In music, however, real reading ability is so rare, that we have come to speak of it as "sight reading," and more recently the superfluous terminology "first-sight-reading" has come into usage.

Good reading facility is best attained through a carefully graduated program of (a) rote, (b) observation teaching, (c) study pieces with appropriate reading drill, and (d) independent reading. It is folly to expect good results from any one part of this program without adequate use of the other three, but for the purposes of our discussion today, we will dwell on the conduct of independent reading.

Since reading facility is based both on efficient procedure, and on much reading practice, it is necessary for each pupil to read many easy pieces be-



tween lessons. The teacher may occasionally present additional material at the lesson in order to test the accumulated reading power, but to motivate the home reading it usually will be desirable to hear samples brought to class. One simple device is to make a check or some pencil mark on each piece which has been approved by the class as adequate reading.

Many pupils are concerned with the fundamental problem of playing the right note with the right finger in the correct rhythm. Mastery of these elements alone, however, would not be good reading. Music reading involves the ability to take a printed piece of music and produce a musically faithful performance on sight. A helpful procedure in piano class reading is to have a child play while each other member acts as a "judge" for one particular aspect of good reading. We can have separate "judges" for right notes, correct fingers, correct rhythm, phrasing, legato and staccato, loud and soft, hand position and other technical matters, and general interpretation. Each "judge" improves his discrimination in his specialty, and by rotation becomes conscious of all the elements in good reading. The performer does his best in every respect because of the consciousness of so many factors being watched.

In such a judging system we particularly need the positive approach. Continued negative criticism will result in a feeling of hopelessness and nervousness for the performer, and a false sense of triumph in others' mistakes on the part of the rest of the class. An approach toward good performance, checking and approving each positive gain will give confidence to the child at the piano, and a feeling of group success to the others.

Dr. Mursell has shown us in his book, "Principles of Musical Education,"<sup>2</sup> that reading improvement takes place quite as readily when one is watching the score and listening to a performance as when one is practicing at the piano. The statement seems surprising at first, but I have often noticed the principle in operation in classes both of children and of adults. The watch-and-listen activity strengthens the association between the printed page and the musical sound. It helps us to see the notation, imagine the sound, and then make the appropriate motions on the piano, instead of first looking, then playing, and waiting to find out what it sounds like. This brings us to the point, not to be expanded here, but which might be the subject of a lengthy dissertation, that the piano, like all musical instruments should in a very real sense, be played by ear.

The practical application of Dr. Mursell's principle puts new life into the reading in a piano class. Whereas we might otherwise feel apologetic to the members of the class who must wait while a colleague is reading at the piano, we now reverse the situation, and feel that those who are gathered around performing the watch-and-listen practice should actually be grateful to the pupil at the piano for providing the opportunity. Needless to say, in any case, it is important so to rotate the work that every pupil has both playing and listening in every reading lesson.

(3) So interrelated are the fundamental factors of musicianship that our discussion of the positive approach to technique and to reading has anticipated many items which might be called interpretation. A good technical foundation is an important contributor to interpretive power, and the ability to read with musicianly results is equally desirable, but the complete artistic performance involves something more. The knowledge of style, the feeling for mood, the artistic insight into the significant beauty of music, must somehow grow in any worthy teaching situation.

<sup>2</sup> *Principles of Musical Education*, James L. Mursell, page 152. (The MacMillan Company, 1931.)

What is the key to performing the contrapuntal intricacies of Bach so that they sound like music, and not just an intellectual feat of composition and a technical feat of performance? How can we teach that combination of personal vigor, intellect and emotion which is Beethoven? How can we grasp the subtlety of Brahms' classical romanticism? How can we explain and interpret MacDowell's fondness for dynamic sweep from soft to loud extremes?

Each member of the group, including the teacher, must make his contribution. Certainly the approach must be positive. Every personality will reveal itself in a way that will help the group towards its goal. One may contribute fiery temperament, another a feeling for smoothness. One may understand tempo steadiness, another may be strong in the art of rubato. Descendants from different national groups will help in the understanding of music from their fatherlands. The teacher will constantly guide and enrich the experience. There is scarcely time to discuss what is bad. The search for the good is so urgent, so fascinating, that all one's efforts are turned toward positive gains.

### III

Up to this point we have attempted to define the positive approach and to describe certain examples of its application. In conclusion there are two points to be mentioned. The first is that the positive approach recognizes individual differences. This fact could be traced back through every step of our previous discussion, but let us give specific illustrations.

A beginning piano class is using bodily response to music to develop a rhythmic sense. The particular piece studied involves a swinging motion. One child places his right foot in front of his left, and swings from front to back. Another stands with his feet widely separated, his arms outstretched to the side, and swings from left to right. A third has devised an elaborate swinging motion involving trunk bending, and the formation of a figure eight with his arms, and two others have joined hands to swing their arms together. Others have still different reactions. No two are alike, but all are good. Shall we select the best and call all the others wrong? Certainly not. The class can watch the different responses and learn from them, but no honest effort will be ruled out as wrong.

A famous pianist<sup>3</sup> made a statement to a piano class which is as rare as it is commendable. Introducing a guest artist he said, "I want you to listen to this pianist. Her technical procedure is different at almost every point from that which I would recommend, but her playing is so fine I would not change a thing." Few teachers have the generosity to admit that technical systems contrary to their own can produce good results. There are times when a teacher is asked as an authority to recommend a procedure. There are other times when pupils should have a chance to try their own ways of getting good results.

Our final point is that even a positive approach is hard work. I am suspicious of a class where the prevailing attitude is "Oh goody-goody, piano playing is all fun." Piano playing is fun, but it is also work. Anything that is worth while involves hard work. The approach can be made pleasant, there can be joy in achievement toward a goal, but the process is long and laborious.

An interesting paradox lies in the fact that the hard work is necessary

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<sup>3</sup> Percy Grainger, New York City, 1933.

not only for the direct results, but for the fun of work. Sustained interest comes from a project which represents serious effort. As Dr. Dewey pointed out a number of years ago,<sup>4</sup> both the interest theory of *making* an activity pleasurable, and the effort theory of praising the effort for its disciplinary value, are false in that they have to do with extrinsic interest and effort. The fun and the work of piano playing are both inherent in the activity itself. We do not have to put them there, but we can call attention to them.

The positive approach in a piano class represents a significant opportunity. It will mean hard work for each pupil, it will mean hard work for the teacher, but it will be worth while.



## FUNDAMENTAL PRINCIPLES IN PIANO CLASS TEACHING

JULIA E. BROUGHTON

*Department of Music Education, New York University*

I RECENTLY came across this very helpful statement: "The fundamental rules of architecture have not changed through the centuries. The style may vary in keeping with human habits and customs, but the need for a solid foundation, sound building materials, and good workmanship, is as important today as it was in the past, if one would build a durable structure." The fundamental principles of teaching have already been established for us by successful piano teachers. A great love for and appreciation of the beauty of music must be coupled with the understanding of the best ways to produce it. Art and science cannot be divorced.

Leopold Godowsky once told me that he considers the real secret of good teaching to be the maintaining of the interest of the pupils. The teacher chooses the right material; namely, that which will interest the pupil, and which he will be able to master with a reasonable amount of effort. The beauties of the music are pointed out to the student who responds with a desire to learn the piece.

It is one thing to like piano music and hope to play it, and quite another thing to master its intricacies. This can only be accomplished through persistent effort, mastering one difficulty at a time. The efficient teacher shows the student exactly how to proceed with his practice. Through his own experience in learning, he knows that a certain procedure brings the best results. He also knows that any teacher's method is as good as the results he produces. The following plan is recommended for pupils of the various grades: Slow practice, with each hand alone if necessary; explicit attention to details of rhythm, notes, and fingering; and finally, correct interpretation. Concentration, of course, must be continuous. Other essentials are the importance of daily practice, the necessity of developing sight-reading ability, and memorization.

Can these many important points be thoroughly presented to a group? Yes, indeed, if the lesson is properly planned, and the class is not too large. Each student is able to develop a measure of independence and gradually learns to work out pieces by himself. Do you not think that we teachers often make the great mistake of trying to do the student's learning for him? There is so much fine piano literature to enjoy that the student who is taught to read competently obtains much satisfaction from exploring these new fields.

<sup>4</sup> John Dewey, *Interest and Effort in Education*. (Houghton Mifflin, 1913.)

The value of ensemble work cannot be overestimated. Edgar Stillman Kelly says: "I would like to see a revival of duet playing. It requires greater musicianship to play a duet or any ensemble number than to play alone." Even in simple duet playing each student succeeds or fails according to his ability to time the notes correctly and to carry out the many directions found on the printed page.

"I find it easy to teach the average pupil after a few weeks of patient, intensive work with him. During this period right habits are formed, a good foundation is laid, interest grows, and under right conditions the pupil often covers more ground than has been assigned. A few simple rules of procedure which have brought satisfactory results with classes of beginners, are as follows:

- (1) Point to the notes and count the rhythm.
- (2) Point to the notes and recite the letter-names.
- (3) One pupil plays the piano with his eyes on the music, while the other pupils clap the rhythm.
- (4) Then each pupil plays in turn.

When these steps are presented by an enthusiastic teacher, the children are inspired to learn.

There is no reward like the joy of accomplishment. The pupil gradually gains confidence and ability until some day he may be asked to play for the school assembly or accompany the glee club. Could there be a greater reward?

Perhaps the greatest pitfall in class work is giving a series of individual lessons instead of teaching the class as a whole. While individual attention should be given, it is possible to teach the class as a whole while aiding the individual. The well trained teacher proceeds systematically, covering much ground in a short time, keeping all the pupils busy all of the time. If interest lags, too much time is no doubt being given to one phase of the work. The theoretical side should not be overstressed at the expense of the practical side. As Josef Hofmann has said: "The goal of the pianist is the making of music on the piano."

The following incentives have proved beneficial in many classes: Informal monthly recitals for pupils, two public recitals yearly, scale and memory contests with a list of memorized pieces posted on the classroom wall, the use of flash cards, practice records, and stars for the younger pupils. A little boy, eight years of age, was found practicing at six o'clock in the morning. When asked why he was working at such an early hour, he replied cheerfully: "I am practicing to earn my stars." The teacher had told him that if he tried very hard, he would be given two gold stars at his next lesson. Needless to say, he received them.

A fundamental rule for practice has been pointed out by the master teacher, Leschetizky, whose pupils recall his impatience with mistakes. A composition had to be letter-perfect before he would listen to it. He said: "If your piece is not too difficult for your degree of advancement, there is no excuse for mistakes. There is a slow tempo at which you can play it without making one mistake. Find that tempo. Then practice your piece at that tempo until you know it well. Little by little increase the tempo, and you will still not be making any mistakes. The only worth-while practice is perfect practice."

Let us continue to be awake to progressive and improved ways of carrying on our work, but let us not forget the basic principles which are the foundation of all good piano teaching.



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PART I—PAPERS, ADDRESSES, DISCUSSIONS

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SECTION 6

EXPERIMENTAL PROJECTS IN MUSIC EDUCATION  
COÖRDINATION AND INTEGRATION  
MUSIC THEORY IN SECONDARY SCHOOLS

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# EXPERIMENTAL PROJECTS IN MUSIC EDUCATION

MARION FLAGG

Horace Mann School, Teachers College, New York City



[NOTE: This is the Chairman's introductory statement at the section meeting held in connection with the M.E.N.C. biennial convention, New York, 1936, by the Committee on Experimental Projects in Music Education. Printed on pages following are papers by Sylvia F. Bienstock, Otto Ortmann, Irving Wolfe, Will Earhart, L. Thomas Hopkins, also presented at this meeting.]

IN SANTAYANA'S *The Last Puritan*, Oliver makes an observation implicit with meaning for music educators. You remember he has made his first venture away from his mother, aboard his father's yacht, finding his first friend, Lord Jim, the one person he knows who is not afraid to live. "To be happy was to sing; not to be made to sing, or to sing by rote, or as an art, or for a purpose, but spontaneously, religiously, because something sang within you, and all else for the moment was remote and still." This is the kind of experience we want our teaching to permit—an artlessness that conceals art, a happiness in a fruitful musical experience that is completely satisfying. That we fail of the goal so often may be due to an overemphasis on this or that purpose, as Oliver by implication laments. Perhaps it is the smug complacency of custom that prevents our realization of the sterility of much that we do. Perhaps it is our lack of knowledge of the human stuff we are working with. In any case, many of us realize that something must be done about it, and the studies, discussions and other activities of the Committee on Experimental Projects comprise an attempt to find various ways leading out from the present unsatisfying state.

The first difficulty our committee found was with the terms used in our assignment. The word *experimental* has come to be associated closely with the narrow meaning of a technique by which objective research may be carried on; also, the word *research* has narrowed from its real meaning—"a searching again"—that makes the word unsatisfactory for our purpose. So in my mind at least the slogan for our committee is neither research or experimental projects but rather "*An Inquiring Mind*."

The reactions to our original assignment were challenging. "Nothing experimental is going on in the music education profession," one said. Another, "Don't you know that the only things worth doing are the things that have always been worth doing?" Another, speaking from a public platform, said that the only research in music worth the name is to the credit of the psychologists and the disgrace of the music educators. So, the committee said, perhaps we need to know what activities of the "Inquiring Mind" are actually going on throughout the country—hence the "Survey of Experimental Projects in Music Education." The report on that survey will be made by one well qualified by her interest and achievement in research to organize the information at hand, Mrs. Sylvia F. Bienstock, of the New York City Schools.

# REPORT OF NATIONAL SURVEY OF EXPERIMENTAL PROJECTS IN MUSIC EDUCATION

SYLVIA F. BIENSTOCK

New York



THE COMMITTEE on Experimental Projects in Music Education has for its main concern the development of a critical appraisal of the various activities in the music education profession, an evaluation of results, and particularly a more widespread interest in methods of reaching the solution of problems old and new by means of careful, impersonal study rather than by tradition and personal opinion.

The first question facing the committee was the extent to which such an attitude is now operating, and on what levels and in what areas studies of the kind indicated are being carried on. In an attempt to answer this question, a letter of inquiry was sent to 751 persons, among whom were included heads of music education departments in universities, teachers colleges, and normal schools, municipal and state directors of music, graduate students carrying on research in connection with master's and doctor's degree requirements, and individuals working independently in teaching situations. A copy of the letter follows.

## LETTER OF INQUIRY

*My dear Colleague:*

The Committee on Experimental Projects in Music Education has been asked to conduct a survey of current research and experimental studies in music education and related fields: first, projects which endeavor to determine objective evidence of a truth or principle; second, attempts to solve some problem by the test of actual experience, or to establish the desirability or suitability of some activity or procedure the value of which has not yet been fully demonstrated. The results of this survey will be reported at the Music Educators National Conference in New York.

The Committee asks your help in discovering activities of this type either through a report of projects with which you yourself may be concerned, or others of which you may know. A report of a project should include: problem, data, procedure and findings or conclusions to date.

A second purpose of the inquiry is to discover issues in music education which in your opinion still need solution, or questions which can still arouse controversy, as areas for further experimental study. Will you kindly list some problems which seem to you important?

Your cooperation will be valued, whether you:

- (a) Report on experimental work in progress.
- (b) Submit questions suggestive of further study.
- (c) Send names and addresses of others to whom this inquiry should go, or
- (d) Write that you have nothing to report.

Information should be sent as soon as possible to the undersigned at the Horace Mann School.

Cordially yours,

MARION FLAGG, *Chairman.*

To the 751 letters, 159 replies were received. Of these, fifty-nine respondents report no research activity. The bibliography attached to this report lists the studies reported; it is significant that 102 studies are under way or recently completed. Many letters list problems for study, which will be discussed later by Mr. Wolfe. A large number of replies carry an expression of interest in the results of the survey. In the same mail, for instance, comes a request for guidance in rural school work and from another writer an interesting account of a study in the same field.

The reports of studies received fall into thirteen classifications, including tests and measurements, vocal and instrumental problems, methods, teacher training, rural school music, festivals and contests, radio, and community enterprises. Age levels range from pre-school children to college students and adults.

All studies judged to be experimental in attitude are included, whatever research technique was used. Procedures followed included questionnaires, in-



dividual and group tests, case studies, use of motion picture films, experimental and control groups, etc.

Standard music tests were used in a large percentage of studies. An annotated bibliography of more than fifty-five tests has been compiled under the direction of Dr. Flemming at the Horace Mann School. The list of available tests has grown recently and many will find this assembled material helpful. Some of these tests were reviewed by Max Schoen and his committee for the recent meeting of the Music Teachers National Association.

Results from the administration of the Kwalwasser-Dykema Tests to 9,000 European children will soon be made available by their authors.

The Consonance Test of the Seashore battery was studied by Tilson. On the basis of talent scores and psychological ratings of over 400 students, the value of the Seashore Tests as predictive of musical achievement is as high if not higher with the Consonance Test omitted.

One standard intelligence test, sixteen standardized music tests and two unstandardized music tests were given 116 freshmen at the Cincinnati College of Music by Taylor, in an attempt to discover (1) the relative values of certain tests for prognosis of achievement in sight singing and dictation, and (2) the extent to which certain tests purported to measure a given trait achieve that measurement in common. The experimenters concluded that (1) the tests having the highest relative value for prognosis of achievement in sight singing and dictation are the K-D Pitch Imagery Test and the Taylor Background Discrimination of Mode Test, which is still unstandardized; (2) whatever is measured by tests having common or similar titles, it is not the same thing for different tests; and (3) the results of some tests point to the desirability of a different technique of testing. Also there is evidence that the problems set up to be solved by many of the testing techniques are artificial ones.

The Seashore Musical Talent Test was given to 592 high school students from grades eight to twelve in order to compare the musical capacity of band members as compared with non-members. Melhuish, the investigator, found that many students not in the band had musical potentialities which greatly exceeded those of the instrumental students, while many instrumental students were found to have little musical capacity as measured by the Seashore tests.

A study in the correlation between intelligence and ability in music is being carried on by Walls, in Minnesota.

The Raleigh Drake Test of Music Memory is administered by Boswell, to 7B pupils upon entering junior high school, to serve as a basis for comparison between musical ability and later musical achievement.

Five studies in homogeneous versus heterogeneous grouping were reported. Charles Dennis, in San Francisco, divides junior high school students into high, medium, and low groups, upon ratings received on the Kwalwasser-Ruch Test. Superior groups moved along rapidly, the middle group experienced average accomplishment, and the lowest group, although showing the keenest interest of any group, showed work inferior in quality.

A study of the adaptation of curriculum to the needs of children is being carried on by Hinga in six Rochester schools, in grades four through seven. On the basis of an individual singing test devised by the experimenter, pupils are divided into two groups, one talented, the other less musical. The talented group is emphasizing reading and skills, while the other sings rote songs organized around units of work. The general trend of the study, although not

yet completed, shows that the musical group have read twice as much new material as has ever been done in a mixed grade. The second group shows spontaneous interest in the songs they sing.

The feasibility of grouping pupils according to musical ability was studied by Biddle in four sixth grade classes, grouped as upper, middle and lowest thirds according to ratings on the Gildersleeve Achievement Test and Seashore Tests of Music Talent. A fourth group was unselected. All groups received instruction from the same teachers for twenty weeks. On the basis of ratings on the Kwalwasser-Ruch Test at the end of the semester, conclusions were that such grouping is feasible.

Homogeneous grouping for fourth grade pupils is judged to be superior by Beelar, who gave instruction in music to four fourth grade classes five times per week for twelve weeks. The Kwalwasser-Ruch Tests of Musical Accomplishment given at the close of the period of instruction were the basis for judgment.

Grouping of 388 five-year old children according to singing ability, with one group of like ability singing in small choirs, the other group singing as a class unit, seems to Mantell to point to the necessity for attention to individual differences to insure pupil growth in pitch perception.

All of these reports agreed on the superiority of homogeneous grouping.

Several studies in pitch discrimination were reported. Wolner and Pyle worked with seven cases of marked pitch deficiency in the Detroit elementary schools. Instruction was given for twenty minutes each day, five days a week, for eighty-one days, using a piano, tuning forks and vocal exercises. All seven children were trained to distinguish pitch with considerable accuracy and to sing in such a way as to show marked improvement over initial efforts.

The development of pitch discrimination by means of a coordinated instrumental and vocal approach is the aim of a study in individual training of pitch-deficient children at the Horace Mann School. Forty children from first through high school grades and one high school teacher received one weekly twenty-minute period of instruction. Various devices are employed such as a wooden ladder and a flight of steps for indicating and measuring intervals, bodily movement for representing pitch differences, piano, psaltery, flute, etc. Mechanical transcriptions of the subject's singing are made at various intervals. Miss Jacobs reports improvement in all cases, and many students have attained the standard set for their respective classes. Both investigations concluded that probably most pitch-deficient children can be trained to distinguish and reproduce pitch with considerable accuracy.

Pitch preferences of 5,180 children were studied by Sherman at Syracuse. After hearing five songs sung in three keys, children were asked to record preference for key, each key subsequently being found acceptable to an equal number of children. This leads the investigator to conclude that school songs should be issued in high, medium, and low keys.

The range of children's voices is the subject of a study by Jersild and Bienstock, who administered individual tests of vocal reproduction of pitch to 407 children aged two to ten years and to 65 adults. Tentative norms of voice range were established and the following conclusions reached: Young children are able to sing tones lower in pitch than those suggested as appropriate in some music textbook manuals; chromatics are not found to be more difficult than diatonic intervals; children with training maintain a statistically reliable advantage over equivalent control subjects. These conclusions are

taken by the authors to argue that singing is one performance that might well be selected for emphasis in the education of young children.

Studies in the field of voice are being carried on by Updegraff, working with three-, four- and five-year-old children, and by Pierce with children from elementary to senior high school levels. On the college level, Evanson and Dickey are experimenting with choral literature choruses. Bartholomew's work in studying the singing voice has much of significance for music education.

Methods of developing music reading power offer persistent difficulties, but studies in this field throw little light on the subject at this time.

Instrumental music is receiving some attention, although not as much as the number of questions submitted would lead one to believe is needed. Cheyette is making a survey of current practices in music education with particular reference to instrumental music. Analysis of the returns from a questionnaire sent to urban and rural communities in twenty-five states yielded these findings: Urban communities offer a greatly enriched curriculum at all levels as compared with rural communities; 98% of the returns report instrumental instruction offered in the elementary school, 70% of these systems offering instruction free, 30% charging a small fee, usually twenty-five cents per lesson. The larger communities charge fees, the smaller ones do not. Instruction on orchestral instruments in most cases begins in the fourth grade.

The value of instrumental training in the school music course is being considered by Mr. Earhart, coöperating with the department of curriculum and research. The specific question is whether pupil accomplishment will be greater if the entire allotment of 120 minutes per week be devoted to vocal music, or if part of it be given to the study and use of instrumental music. The instructional effectiveness was measured by means of (a) the Kwalwasser-Ruch Test, (b) the Kelsey Standardized Tests of Musical Achievement, (c) certain unstandardized tests in "Recognition of Rhythm and Rhythm Notation," and (d) an appraisal made by three judges considered expert in music education, on the musical performance of the experimental and control group at the end of the instruction period.

Tests were administered to pupils from the third to the sixth grade. From scores attained, each grade was equally divided into an experimental and a control group, each group receiving instruction from the same teacher. Identical conditions prevailed in the case of both groups, the only exception being the two fifteen-minute periods per week of instrumental work which the experimental classes received. After three months, both groups were retested on all the tests. The results favored the experimental groups in grades three and four and the control groups in the fifth and sixth grades. This study is being conducted for a period of six months this year after which more conclusive findings may be reached.

Some attention is being given to methods of teaching various instruments and of training school orchestras. Two reports describe the use of singing scales, arpeggios and simple phrases before orchestral work is undertaken as well as in the course of orchestral training. Johannsen is supervising this type of work on the high school level at Milwaukee, and Gillard at the University of Omaha is working with pupils in the elementary school.

Two volumes on the scientific analysis of musical performance are soon to come from the University of Iowa Press. Seashore and his associates have included in these volumes chapters on speech and song in addition to those on various string and wind instruments.

Wolf, Stanley, and Sette have recently published a valuable paper entitled: "Quantitative Studies on the Singing Voice."

Methods of teaching the piano are being investigated by Lockhart of the Pittsburgh Board of Education. Using twenty-six eleven-year-old boys and girls, all of whom were reported to have had no ability to play the piano, Lockhart tried to prove the superiority of one or the other of two piano methods. This experiment was later repeated using three different piano books and it is now being tried with five piano books. Twelve hourly lessons were given by the same teacher to groups of students who were equally rated as to ability, as judged by the K-D tests. A jury of twenty-one teachers of piano judged the playing of the different teams on the basis of various criteria. The results showed the winning team to be the one receiving instruction from the same book when both the two methods and the three methods were tried.

The only study on motor rhythm is the one recently completed by Dr. Jersild and the writer. These results were obtained from tests of 112 children aged two to five years, and seventeen adults. The procedure involved the use of a motion picture camera, an ampico piano, an electrically-operated clock, a light that was controlled by especially designed perforations in a music roll, a device upon which the subject beat time with his hand, and space on which a child or adult could walk to the accompaniment of music. According to the findings of this study: (1) There is little difference between the child's ability to keep time with his hands and his ability to walk to the accompaniment of music. (2) Children are better able to keep time to music played at faster tempos. (3) 2/4, 3/4, and 4/4 meters do not affect the child's accuracy to a material degree. (4) The use of a "simplified" musical pattern does not materially improve the accuracy of the child's performance, and (5) The child who stands high in ability to sing is also likely to be above average in rhythmic response.

The experimental activity characterizing the work of the School of Arts and Crafts, Winnetka, Illinois, directed by Dushkin, has for its aim an all-round music experience instead of instruction in playing one instrument. The fee which the students pay covers group and private weekly lessons in instruments, orchestra, harmony and work in the shop. The school is equipped with a professional recording apparatus, and records are made from time to time of the student's work. Teachers, as well as pupils, are members of the school orchestras. An adult group composed of both standard instruments and easier instruments used and constructed in the school has recently been instituted.

In New York City a High School of Arts and Music has been organized as part of the city school system.

Many experiments in teaching music by means of correlations with other subjects are being tried in different parts of the country. The subjects of these experiments cover all ages from pre-school and elementary through high school and junior college. With the younger children the aim seems to be to provide an environment rich in materials which will challenge the child's desire to explore and manipulate with a minimum of teacher direction. With the older pupils the general method seems to be to organize the class into committees or have the class prepare units of work. Several projects correlate music with history, social science, art, etc. Others use a concert by the symphony orchestra, a Christmas pageant, an operetta, or a school publication, as the center of interest in which many departments coöperate towards a common goal. All of the reports speak favorably for some type of music integration.

Seven reports dealt with the problem of teacher training. Rowland tested several thousand public school children to find a possible means of preserving the natural singing voice of the child. He concluded that the problem lies in the correct training of teachers.

A significant experiment in self-education for prospective music teachers is under way at Potsdam under Miss Hosmer's guidance. Ten students in their freshman year were selected from a group of volunteers to explore the possibilities for self-directed education. Through an increased flexibility of program, class attendance requirements changed to permit long periods for concentrated work in a given field, freedom from the necessity for marks and a new method of rating, and the development of personal and group conference techniques, new paths in teacher training are being marked out by this group. A five-months' period of European study is included in their plan for the immediate future.

A committee of the Southern Conference for Music Education under the chairmanship of Mr. Le Baron is conducting a study on college entrance credits in music. This committee is attempting to get at underlying principles and needs in the southern situation, rather than merely listing courses of study.

Taylor attempts to answer two questions: (1) What trait differences distinguish successful and unsuccessful music students, and (2) what is the relationship of these differences to success and failure?

Hill tried to measure the degree of success attained by Indiana teacher education institutions in developing musicianship in school music students.

The qualifications of music teachers in the public schools as demanded by forty-six departments of education are surveyed by Rosenbaum.

The only report on in-service training of teachers comes from Miss Terstegge, who organized a teachers' chorus. While the objective at first was a recreational one, some attention to problems of voice training is now being included.

All interested in rural schools should read the stimulating report of Miss Hood on what is done in Montana to get music established as a definite and active part of the curriculum of village and rural schools, where funds are limited.

Several persons are experimenting with radio as a method of approach to the study of singing. Carefully prepared lessons are given in Cleveland to elementary school children and in Iowa to high school students. Several attempts are being made to use and guide the radio listening of students in out-of-school hours.

Exploratory and differentiated music courses are being developed by Brockett. All incoming ninth grade students who do not choose band or orchestra are assigned for a six-lesson period to each of three studies named: audition, voice, and instrumental instruction.

The relation between high school music and non-music participation, and post-high school music behavior is the subject of Beckman's interest. He found that the high school music group later spent more time in listening to radio music, attended more concerts, and were more active in musical organizations than those who had not participated in musical activities while in school.

The carry-over of school music work into community life is the concern of a study by Norton.

Comparative values of the contest and festival are being studied by Hood.

An orchestra composed of business and professional men, twenty to sixty-five years of age under Mr. Glatzer's leadership in New York City is arousing marked interest.

A bibliography of literature in the field of music education being compiled by Frances A. Wright already includes 8,500 titles.

Interrelationships between different individual traits, physical, mental, and emotional, are the subject of Anderson's study.

This necessarily brief comment on material submitted is evidence that a questioning and experimental attitude exists. The tentative character of much of the reported activity is both encouraging and provocative of thought. Questions come to mind as to the value of the problems selected for study, the methods by which their solution is sought, and the relation between the evidence and the conclusions reached. Certainly there is ground for hope even here that music educators will join in the progress which educators in other fields are making.



## COORDINATION OF RESEARCH IN MUSIC EDUCATION

WILL EARHART

*Director of Music, Pittsburgh, Pennsylvania*

IT SEEMS THAT the time has come when the National Conference should organize itself so as to centralize the values of all the research that is going on throughout the membership of the Conference. Certainly such an organization would be only a further development of the same interest that the Conference is now dedicated to. I find these different researches and studies are often limited in influence because they do not come before the national body and are not taken into a coördinated and fully supported scheme by the whole membership. I think the membership of the United Conferences could be better informed of many valuable pieces of research if these could be given national organization. We know the power of organization. We have, for business and other purposes, organized ourselves in our Sectional Conferences and combined them all in the National—the United Conferences of America. I should like to see utilized the strength that would come from unifying all the research work.

I have here a resolution [see footnote] which will come out in the report of the Music Education Research Council with the implication that the Music Educators National Conference, through its Research Council, shall endeavor to encourage such independent research studies as may be referred to it, even to the extent of giving them recommendation by the Conference. Here is one illustration of this policy: The National Bureau for the Advancement of Music made a study of high school credits for music, a study prosecuted by the National Bureau, because it had a machinery for the work which the Council lacked. It was turned over to the Research Council for its approval; the Council guided the research from the beginning, and on completion of it, recommended its adoption by the Conference. I think that a typical case of a study gaining more and wider power and greater authority through Conference adoption. Something was added to the prestige it would have had if it had borne the imprint of the National Bureau alone.

[The foregoing statement was made by Mr. Earhart, Chairman of the Music Education Research Council, at the 1936 section meeting on Experimental Projects in Music Education. The group by unanimous vote expressed its endorsement of the Research Council resolution recommending that the Conference set up the machinery for a national coördination of studies in music education. The text of the resolution is embodied in the report of the Research Council in Part II of this volume.]

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## Symbol Key

\* Study is in progress.

† Title given is not the actual one, but indicates the nature of the investigation.

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# THE MUSIC TEACHER'S RESPONSIBILITY FOR RESEARCH

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No DOUBT it will always be true that leadership in educational research will be centralized in our graduate schools and in the research bureaus of our large city school systems. But every research specialist knows that, having discovered a new or better educational route, the almost insurmountable difficulty lies in diverting the bulk of daily practice out of traditional ways into the newly-charted road, however fine it may obviously be. Evidence may be presented through reports at our conventions or through our professional journals. These we will read or hear with enthusiastic interest and hearty agreement; but what happens with our own procedures a little later when the temporary stimulus dims? We slide back into the same old, comfortable, traditional rut. In fact many of us do not have to return because we did not truly stir ourselves from the old way.

A few weeks ago I read an unpublished master's thesis by a member of the music faculty in one of our teachers colleges. It is one of several studies which supplement the National Survey of the Education of Teachers.<sup>1</sup> Quoting from the major conclusions, "One of the most outstanding implications of the survey is that *music instructors are bound by seemingly steadfast traditions*. There is evidence of 'teaching as having been taught' with respect to the particular courses offered in the music curriculum. . . . It is probable that in most cases the same topics are taught, and in the same way (in such things as history and harmony) that they were taught *a half century ago*." Yes, the slumbering way of tradition is an easy road, but it *does not lead out of the levels nor over the horizon*. The way of research is not so easy but it is far more challenging and it bears the fruit of *progress*. If research is to be truly effective in charting the way for music education it will come about through widespread participation in research activity *by the Conference membership*.

Such a statement naturally raises the question, is each music teacher responsible for research? If by research we mean the use of formal techniques and refined statistical procedures our answer must be in the negative. This type of research is necessarily the responsibility of the comparatively small proportion of our group who are somewhat familiar with formal research methods. If on the other hand, our concept of research is, first, the realization of an existing problem, second, open-minded study and analysis of its factors and conditions, and, finally, adjustment of thinking and of instructional procedures in accord with what is thus revealed, then we recognize research as a very necessary condition for progress and improvement. Thinking of it in this broad meaning, every one of us who claims in any sense to be a music educator has a continuous responsibility for research in an active way.

May I suggest that we think of the reason for our responsibility for research by engaging in a bit of self-inventory. There is not an individual here who did not look in a mirror before coming to this meeting. We consider it an important thing to check on our appearance by rather frequent inspections of that sort. But how long has it been since we looked past the complexion and vanishing lines to really see ourselves as *teachers*, to learn how effective our educational procedures are, to measure our standards of attainment against

<sup>1</sup> E. E. Mohr: *A Study of Representative Courses in Music in Selected Teachers Colleges and Normal Schools*, Colorado State Teachers College, 1932.

the possibilities of our groups and of our own personal abilities? Such an introspection may result in an unpleasant sense of insufficiency, or at least in a degree of dissatisfaction with our work. Those of us who have had that experience will bear testimony that it is not exactly an unfortunate state of mind in which to comprehend the need for improvement.

When we sense our shortcomings and our need for improvement we are then in condition for making forward progress. I can suggest a time when most of us were more anxious to *learn* than at any time before or since—the first few weeks of teaching. The reason for our desire to learn at that time was that we were *consciously confronted by problems*. It is when we handle our problems in a complacent, unconcerned manner, or, in other words, when our activities are not truly *problems* that we become static in our educational progress. And against that sterile condition all of us are pledged to do battle with all our professional zeal.

Miss Flagg and the members of the Committee on Experimental Projects in Music Education have had as one purpose in the survey the assembling of your own judgments concerning the important problems and issues in music education which are much in need of experimental study. Twenty-six of the persons contacted in the survey described a total of fifty-one such problems. I have chosen several of these problems which seem to me to be most significant from the standpoint of music education as a whole and most possible of fruitful coöperative effort. Following are brief descriptions of these problems, all of which are direct quotations from the suggestions made by members of the Conference:

*From the Elementary Field—*

(1) How positively effective are rhythmic bodily movements in the development of musicianship? Or, is it absolutely certain that music receptivity is more fully awakened through overt physical responses than without it?

(2) How meet the needs of the appalling percentage of school children classed as pitch deficient? What can be done to formulate definite methods of procedure? If music material in the primary grades were sufficiently simple to provide cumulative musical experience, would later remedial work on so large a scale be necessary?

(3) Should a child be taught to read music to sing? If so, at what age should he be started?

(4) Why is it that we teach music reading in the singing classes throughout all of our grades and when students get to high school and college, with very few exceptions, the only ones who can read music—either vocal or instrumental—are those who had instrumental work in the grades? There must be some way to account for this situation which is so real that it is impossible to avoid it.

(5) What objectives, methods of procedure, and materials can be of most worth in introducing music into the *small* school community? (By small school community is meant the small village school system, the consolidated school without a music program, and the rural school.) *Objectives suggested for the project:* (a) To give support to state departments of public instruction that are insisting on school districts meeting a minimum standard in music. (b) To offer the school administrator in the small school system definite assistance by: (1) Setting up simple but fundamental principles for establishing a music program. (2) Ferreting out objectives that are suitable and timely to the situation that exists in these districts. (3) Offering types of

plans as a beginning program that will evoke a satisfactory response from pupils, teachers, and community. (4) Organizing suggestions that will aid the administrator in presenting the proposition that adding music to the curriculum is reasonably within the budgetary limitations.

#### *Junior High School Music—*

(6) Study should be made of the problem of the "boy voice." I am far from convinced that the "high head tone" treatment we are giving them at present is entirely correct.

(7) Music in the junior high school is in a sad state. The trouble is the program—not the music program—but the other program. I think every effort should be made to bring this to a solution. The biggest educators in the country should work on it.

#### *Senior High School Music—*

(8) Is the average high school course of study in music organized and motivated as well as other high school subjects? How much credit in music should be allowed toward high school graduation and college entrance?

#### *Instrumental Music—*

(9) The problem of motor-control as applied to the instrumentalist needs to be emphasized. This phase of musical ability has been quite neglected in spite of the tremendous individual differences in this capacity.

#### *Tests and Measurements—*

(10) What are the delimitations of the Seashore and the Kwalwasser-Dykema test batteries? These tests are still being used quite widely by people naively ignorant of their shortcomings.

(11) Is progress being made on the problem of measuring emotional reaction to music?

#### *Education of Teachers—*

(12) The present attitude and future action of State Departments of Education concerning the college curriculum for Teachers and Supervisors of Music in the Public Schools. The present trend of state education officials and Arts Colleges in dealing with this all important subject is disturbing, yes, alarming. In my opinion, the National Conference should take up this matter seriously without delay.

(13) Selection and qualifications of teachers of instrumental music.

(14) The deplorable lack of musical training of the classroom teacher in the first six grades of the public schools.

#### *Carry-over of School Influence into Adult Life—*

(15) How can we extend our activities into the adult life of the community?

(16) What can be done to combat the lack of carry-over from school music into community life? What becomes of the armies of singing children? They do not participate in music as adults. I do not know what agents would be interested in carrying this information further, but it is high time some attention was brought to it.

These are a few of the problems which seem to some of our members to be greatly in need of continued experimental effort. Many others were suggested by our chairman, Miss Flagg, in her recent article appearing in the *Journal*.<sup>2</sup> Any one of them is a crying challenge to him who hath ears and a sincere desire to move forward. What is our responsibility as music teachers toward these and other such problems? May I suggest that we think of it in two ways—our responsibility as individuals, and as a group.

As individuals we are the active music leaders in the school communities of America. Some of us are more effective educators than others. The inspiring thought is that all of us *can* be still more effective than we are—by approaching our work with the humble, purposive spirit of discovery; of seeking for, of research, of learning, and finally, of enlightened adaptation. Whenever we maintain a scientific attitude toward a common daily activity, whenever we sense in it the existence of a problem, whenever we challenge an objective or question an established practice in the spirit of one *eager to learn*—THEN we are progressing as music educators, increasingly more worthy of the opportunities entrusted to us. This is the responsibility of the music teacher for research.

In closing may I describe what I feel is our *group* responsibility for research. Our efforts as individuals, functioning through our own separate planning and initiative, will do much toward improving our work and insuring our growth as music educators, but, from the standpoint of music education, the reach of our influence is necessarily limited. This is true even though we may be notably successful in our efforts. I am not able to get away from the thought of what this group might accomplish if our research efforts could be combined and directed toward the study of a single area or a group of closely related problems. The possibility of significant achievement through coöperative effort is so promising as to constitute a tremendous challenge.

In order to learn something of our potential power, how many of you have taken at least one graduate course in research methods? How many of you have conducted on a scientific basis at least one study which could be called research? How many of you would be willing to assist in a coöperative research during the coming year if thorough plans were prepared (and if proper credit were given *all* the coöperating workers)—for example, in the field of music reading? I wish we might volunteer our active service in two or three research projects on a sufficiently scientific basis to determine conditions of procedure, collection of data, and evaluation and interpretation of the findings.

If we can coöperate in our research work so that our efforts coördinate toward a common objective, the progress of music education will be greatly accelerated. This type of coöperative research activity, added to the normal research efforts of individuals and the continued revelation resulting from a research attitude on the part of music teachers everywhere, will make it possible for research to yield its greatest contribution. Such is our *group* responsibility and opportunity for research.

<sup>2</sup> "Where Next? And How Shall We Find the Way?" by Marion Flagg, *Music Educators Journal*, November-December, 1935.

## RESEARCH AND THE CONSERVATORY

OTTO ORTMANN

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I HAVE BEEN ASKED to discuss research as an integral part of the work of a conservatory of music. Having had the opportunity of organizing the first of such departments at the Peabody Conservatory more than twenty years ago and watching its subsequent development and expansion I am convinced of the value of research work in music, not only for its direct contributions to musicology, but also for its varied and significant correlation with the curriculum of a conservatory, including, naturally, the public school course.

The need for such research is obvious to those of us who are daily confronted with pupil and teaching problems. Although the proverb *chacun a son gout* (each one according to his own taste) justifiably plays an important part in musical aesthetics and is, perhaps, the best argument against attempting experimental research from the aesthetic angle, it does not mean that the attempt to get at the objective basis of our reactions to music is necessarily futile. In fact, it is probably this false assumption which has resulted in the printing of so much vague, misleading and often incorrect literature on the subject, and which has really made experimental investigation so necessary. One has only to pick up, for example, quite at random, a book on the art of singing, to learn that much nonsense is still being written and that the best exponents of the art are seldom the best analysts. The defects in most older works can be traced to supposition in place of fact; more recently, however, we find a no-less misleading use of pseudo-scientific terminology. Thus we read in a book on piano playing that the deltoid muscle is the muscle used in all forms of key-depression on the keyboard. This muscle happens to be the one which lifts the upper arm. And in a book on voice training we read that the pupil should aim for a "pyramido-prismo-conico-helico-cuspidal-spherical relationship," and in another that "the author after an experiment had no difficulty in getting almost all of his boys and girls (ages 8 to 16) to vocalize through three octaves without strain." This is far removed from true research work.

With such a need for careful investigation manifest, the question arises as to where musicological research can best be done. The organization of a department of research is both complex and costly. It involves the purchase of expensive equipment and the expenditure of funds for salaries, neither of which is possible with the budgets of most schools of music. Moreover, the popular idea about science and art not mixing well tends, in the lay mind—and to some extent in the professional mind, as well—to remove the field of scientific investigation from that of the conservatory. As a result, most of the musicological research in the past has been done by universities and a few commercial institutes as part of their general experimental work, rather than by conservatories. Many excellent results have been obtained.

And yet the logical, and, in many respects, the best institution to undertake such investigation is the conservatory of music. In the first place, the faculty and student material immediately and constantly available is of the greatest value, both as to quality and quantity; in the second place, the immediate application of the findings to actual classroom conditions is possible with a constant check on subsequent developments and a clear retention of the ultimate musical goal; in the third place, new problem cases can be dealt with as they arise; in the fourth place, general curricular questions can be studied "on the field."



The fact that in a conservatory all courses are music courses, or, at least, are closely allied to music, gives an abundance of correlative data which cannot be obtained anywhere else. And, as our experiments in musical talent have shown, musicality is not so much the functioning of a number of separate attributes, as it is a highly synthesized reaction to complex stimuli. And the analysis of the simple components can only give a partial answer to the problem. Yet it is very necessary, for the attempts to undertake directly the analysis of "life situations" in music education, emotionally, aesthetically and what not, can be called research only by stretching the term enormously. Hence the indefiniteness and impracticality of the conclusions. On the other hand, when the simpler processes can be immediately applied in "life situations," when all kinds of classroom data are also available, the laboratory findings become definitely valuable and intelligible. The conservatory furnishes a splendid setup for these conditions. But the setup must be a coöperative one. It demands not only that the research department be a functional part of the general curriculum, but it also demands a high degree of correlation among the content of the regular music courses. Our courses are adapted so far as possible to individual needs. This complicates greatly the administration of curricular details, but it also results in a gain in efficiency. Without this correlation the output of a research department cannot find proper application.

I do not mean to say that the entire field of musicological research should be undertaken by the conservatory of music. Many portions of the field fall beyond the scope of a conservatory's activities. But the most practical and immediately beneficial aspects are intimately correlated with the work of a music school.

The value of research work depends further upon the equipment of the research worker. Occasionally, we come across a man who is what we call musical and at the same time analytically-minded; a man who is interested in both the artistic aspects of music and the objective basis which makes the art possible; a man who has training both in the making of music and in psychological and scientific method. Such a man makes the best research worker. And, incidentally, musical training from an artistic standpoint, rather than academic training, is necessary in any teaching of music, as well as in research. This is especially noticeable in the training of public school music teachers.

The danger that lurks in research work, as such, is the richness of the field, and the purely scientific man is easily led away from the original musical goal. There is so very much about which we should like to know something; there are so many interesting bypaths which in spite of their attractiveness may lead to dead ends, that wisdom in the choice of research problems becomes fundamentally necessary if the work is to function efficiently as a part of a conservatory of music. The amount of time and effort being spent in elaborate testing procedures, in the twenty-and-more-page questionnaires (which, incidentally, I receive all too often), and in detailed statistical treatments which are unwarranted by the problem itself, or by the nature of the information sought, is little short of appalling. Failure to remember that when we test for isolated fundamentals we cannot, usually, apply these findings unaltered and *in toto* to the musical situation as a whole has further retarded definite progress. Yet to attempt statistical measures of the whole situation directly, through the very nature of the case, leads nowhere so far as research is concerned.

The musically-trained worker can avoid many of these pitfalls. I have frequently been asked how we manage to do the research work with no full time research worker, all workers being engaged in teaching at the conservatory as well. One of the answers is found in the limitation of our investigations to problems which have actually arisen in the classroom and the solution of which has a definite bearing on teaching or learning procedure. Moreover, whenever possible, preliminary work is done on a small scale, hence with a minimum expenditure of time in order to check on the central tendencies and gross characteristics of the distributions, as a result of which modifications of either problem or procedure, or perhaps of both, can be introduced. This is made possible by the wide range of students from which we can choose and a comprehensive knowledge of their achievements, which daily individual and class lessons furnish. In this way the quantitative aspect of the work can be materially reduced without impairing the validity of the results.

The advantage in personnel, offered by a conservatory of music, is somewhat offset by apparatus equipment. Accordingly, extreme care must be exercised in the purchase of apparatus because many devices adequate for normal purposes will not meet the exacting demands of thorough musicological research. For instance, the differences among vocal qualities, as they are revealed by trained singers, are frequently so minute that the ordinary so-called professional recordings do not suffice. (Short oscillograms, for example, insufficient to record vibrato variations, cannot be used to interpret tone quality safely. Yet that has been a rather standard procedure.)

Much of the apparatus in use in the Research Department of the Peabody Conservatory has been specially built for our specific needs. Without this precaution the cost of equipping a research laboratory mounts out of all proportion to the gain, nor can such an expenditure be justified so long as the research work remains a department, the function of which is not contributory to the actual teaching of music.

The advantage of using, as research workers, members of the conservatory faculty lies in keeping the cost of salaries at a minimum and in making maximum use of immediate classroom application. We have been signally fortunate at the Peabody in having men so interested that hours are not considered, and the work, through its own momentum, sometimes goes into the small hours of the night. Without this interest, which should extend to the faculty itself, and the coördination of the work with other subjects in the curriculum, no conservatory can develop an efficient research department.

And, perhaps, the most important contribution which a department of research at a conservatory of music can make is to bring together, at least to some extent, the views of the scientist and those of the musician. It is again the discrepancy, more apparent, perhaps, than real, between science and art. For a long time each side has called the other names. Shortly after publication of my first book on piano technique I received numerous letters illustrating this attitude. One man wrote: "The soul of the piano transcends all investigation," another: "the records may all be true, but I do not believe them even if they are."

There is no doubt in any mind that both research work and music teaching have suffered in the past through failure of each to take into consideration the viewpoint of the other. In a recent study of voice quality, we found that most of what was said about the placement of the voice is physiologically wrong, in some respects even absurd, being purely imagery. But we also found that, very frequently, such imagery gets excellent results; and hence,

as a pedagogic procedure, is not to be condemned. I mention this as a concrete instance in which a marked difference exists between the idea of the musician and the findings of the scientist, yet in which both are right in maintaining their stands. The sooner the scientist realizes that he must take into consideration the reactions of the musician, judging them not as right or wrong according to scientific dogma, but, instead, seeking their whys and wherefores in relation to the teaching results, that is to say, in relation to the so-called "life situation"; and the sooner the musician realizes that science can contribute facts which are of great importance to the artist and the teacher, the sooner will progress be made. And this much desired coöperation can perhaps best be furthered by the analytically-minded musician at work in a conservatory of music.

It is not difficult to show how closely interdependent are the findings of research and the work of the music teacher. Let us take, as an instance, piano technique. Here a knowledge of the leverage and muscular systems of the fingers, hand, and arm, as a result of careful experimentation, has resulted, in some cases, in the immediate correction of technical faults, whether these have concerned the so-called breaking-in of the finger-joints, hand position or actual technical dexterity. When the movements of the pianist's hands are actually photographed and accurately traced we find that they obey the same fundamental mechanical principles as the movements of the parts of a machine. In fact, knowing the principles in advance, we can determine, to some extent at least, the most efficient form of movement. The knowledge that all tone qualities on the piano are simply the result of variations in the speed of the hammer (excluding noise-elements and pedal effects) in no way need rob them of their beauty, but it does place in the hands of the teacher a valuable method of procedure.

In violin several instances of defective tone quality were corrected when the vibrato movement was photographed and its irregularity seen. Similar results were obtained through an analysis of "shifting" movements when photographed in slow motion photography. In neither case could the defects be heard as such by the ear.

An indirect result of these studies led to an investigation of the effect of duration on tone quality generally, where it was found to play a far more important part than is usually realized. For the musician uses "quality" to mean more than the physicist's definition of the relationship between fundamental and partials. Quality is not a fourth attribute, in addition to pitch, loudness, and duration; it is a sensation resulting from these three, and varies with each variation among them. This is shown as soon as we adequately photograph complex tones, and enables us to explain the many descriptive terms frequently borrowed from other sense-departments. Any clearing of the terminological confusion surrounding tone quality is of decided practical value to the music teacher. When careful tests are made we find that we cannot distinguish, for example, low flute from low trumpet tones, or soft bassoon from soft horn tones. Yet we carelessly speak of each instrument having its own tone quality. This is not accurate. Each has many tone qualities. The piano tone cannot be recognized as such if we hear it a second or more after tone-beginning; if a violin tone be made sufficiently short, the tone of the finest artist cannot be distinguished from that of an average student.

The analysis of voice quality has been of direct practical help in disclosing four major determinants in the male voice: a concentration of energy at a relatively fixed low point, a secondary concentration at a fixed high point,

a proper vibrato, and adequate intensity. Incidentally, this investigation alone has extended over six years, and the results are based upon more than a thousand records. A person experienced in the interpretation of oscillograms can estimate, in a general way, the voice quality from the waveforms. Experimental voice teaching based upon these findings is now being done, and the results look very promising. Or, as another example, let us take the case of the voice pupil whose huskiness was attributed to defective placement, and only when the pupil was sent to a specialist was this traced to a heart condition about which he had not had the least knowledge.

These practical effects of research are not restricted to fields such as vocal and instrumental technique. They apply as well to any other phase of music education. They have contributed directly to a course in the acoustics of music, and they have substituted, for the traditional routine teacher attitude in music, certain improved procedures and an inquiring mind. In rhythm dictation, in spite of the great complexity of replies, errors result from a few definite fundamental causes: confusing the beginning of a beat with its duration; confusing the aural with the visual pattern; conflict between agogic and dynamic accent. In melody dictation errors again group themselves into rather clearly defined classes: tone repetition, change of pitch, conjunct-disjunct motion, and degree of skip. Mistakes in intervals can be traced directly to the two attributes of pitch-distance and fusion degree. When we learned these things, we immediately applied them in the classroom with the result that the achievement level was materially raised and first year classes can now take second year examinations with good results. The study further makes possible a graded series of rhythmic, melodic or harmonic exercises which eliminate useless drill on nonessentials.

A field in which relatively little experimental work has been done is that of note reading. A study of this is now under way and, like the study in ear training, begins to show certain underlying principles which are significant. Thus efficiency in chord reading depends upon such factors as number of notes, vertical distance, form of visual pattern and possible chord units. In this connection it is interesting to mention that an exposure of less than one twenty-fifth of a second is ample for reading chords that do not involve ledger lines.

The study in music reading was undertaken because one of the greatest deterrents to general participation in nonprofessional music-making is the inability to sight-read the printed score. If the average music student could play or sing simple—and later more difficult—pieces at sight, interest in playing and singing would increase greatly. But reading at sight in music parallels book reading, in so far as both depend upon the establishment of efficient reading habits. Even the preliminary work which we have done already indicates that note-reading efficiency can be doubled in a short time, once the pupil is drilled on the essentials. A very useful device in this connection, built in our laboratory, is an apparatus which exposes small or large areas of the music score at various rates of succession. The improvement in eye movement, when these exposures are properly controlled, is immediate.

This very sketchy survey, upon which I could readily enlarge with many interesting illustrations, may yet suffice to illustrate the close correlation between research work and music teaching. The conservatory of music is in no danger of losing its primary artistic function and aims, for the findings of a research department in no way usurp these aims; they merely furnish means for clearing the music field of a large amount of metaphysical nonsense

a pseudo-aesthetic sentimentality which is not "being musical," and for substituting procedures which will enable the student to reach in less time the very artistic levels which are and should remain the goal of all music education as taught at a conservatory of music.



## CLASSROOM EXPERIMENTATION IN FUNCTIONAL MUSIC

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I do not appear before you as a specialist in music education, but as one interested in general education or, perhaps more specifically, in the entire curriculum from the nursery school through the college. Since I believe that the curriculum represents the way in which the school aids boys and girls to improve their daily living, I want to see music function to the highest degree in improving the life and living of boys and girls of all ages.

During the past year I have been privileged to act as a member of a committee of the Music Educators National Conference on Experimental Projects in Music Education. From various discussions concerning the nature of the work of this committee, there developed different viewpoints, one of which is responsible for the preparation of this paper.

I wish to discuss with you experimentation in music from the viewpoint of the general educator. I am not asking you to agree with me, but I am hoping that you will help me and the members of the committee think better about this most important work in order that we may all see our task more clearly. I shall discuss my viewpoint concerning experimentation in music under four major divisions. These are:

- (1) *What is the conventional conception of experimentation?*
- (2) *To what extent has this conception of experimentation affected music education?*
- (3) *Why is this conception of experimentation unsatisfactory?*
- (4) *What viewpoint of experimentation offers possibilities of bringing more fruitful results?*

(1) *What is the conventional conception of experimentation?* On the pattern of the contemporary science laboratories Wundt, the great German psychologist, established the first psychological laboratory in Leipzig in 1879. To study with this famous scholar went many American students who later returned to this country to establish their own psychological laboratories based upon Wundt's techniques. From 1900 to 1917 American psychologists formed the fundamental principles of laboratory experimentation which were being adopted in the field of educational experimentation when the war intervened. Experimentation in the army added to the clarification of these procedures, so that by 1925 the general principles of psychological and educational experimentation were reasonably clear and well defined. For educational experimentation these are as follows:

(a) The problem must be located within the subject matter of the subject. An illustration would be whether the words *which* and *separate*, accepted as desirable words in almost all spelling lists and books, should be taught in the

third, fourth, fifth, sixth grade or in all of them. A good problem never dealt with the relationships of one subject to another such as reading to social studies or music to the functional experiences of children.

(b) The problem must be very narrow and specific. Good illustrations are whether in arithmetic children should be taught to add up or down or whether they should be taught to subtract by the Italian or Austrian methods.

(c) The method of investigation must be selected so as to control or account for the action of all factors involved in the problem. This has given rise to so-called "equated" experimental groups in which experimental subjects are selected and paired with control subjects in relation to the experimental factor so as to eliminate conditions which might inject variability into the results. During the period of the experiment, the experimental group is taught the experimental materials related to the experimental factor, while the control group is taught the conventional materials in the usual way.

(d) The success of the experiment was determined by the use of so-called "objective tests," which represented paper and pencil responses to various questions related to the problem under consideration. They were usually constructed and validated by statistical procedures.

(e) The quantitative aspect of the result was determined by the application of statistical procedures to pupils' scores on the "objective" tests so as to determine whether the experimental group showed over the control group an inferiority or superiority which was statistically significant.

(f) The underlying psychology was atomistic. It assumed that the whole experience could be understood by an analysis of the parts or that the parts come before and are therefore more important than the whole. In music this would mean that a song could be understood by studying individual notes or that the notes were all selected and organized before the dynamic whole of the song was conceived. This of course is quite contrary to actual reality.

In education in general, this conception of experimentation has developed correlatively with a curriculum emphasizing subject matter in isolated subjects, minimum essentials for all pupils, a control of the classroom situation by the teacher, marks and promotions, objective tests as measurements of educational outcomes, and attention to isolated fragmentary parts of experience without relationship to the larger meaningful wholes from which they were differentiated.

(2) *To what extent has this conception of experimentation affected music education?* It is needless for me to cite the evidence supporting the fact that this is the basic conception of experimentation accepted in music education today. One needs only to go through the files of your own *Music Educators Journal* to find ample evidence on this point. To be more specific, if you will read your *Journal* for November and December, 1935, pages 24 and 25, you will find there a review of *Psychological Research Bearing on Music Education* by Dr. James L. Mursell of Teachers College. Some of the problems investigated were the importance of music capacity tests versus intelligence tests in the production of grades in history of music courses in secondary schools; the relation between music talent and left-handedness; the feeling of two different groups of subjects for absolute tempo; the construction and standardization of music appreciation tests; the nature of the absolute judgment of pitch and the like. If you believe your own publication does not furnish sufficient evidence, you can find additional support in the *British Journal of Psychology*,

the *Journal of Applied Psychology*, or the *Music Educators National Conference Yearbooks*.

One of the best examples of this type is found in "An Experimental Study of Creative Work in Public School Music" conducted by the Department of Curriculum Study and Educational Measurement and Research in the Pittsburgh Public Schools.<sup>1</sup> This was an "attempt to determine the relative effectiveness of creative pupil activities as compared to conventional pupil activities in the work of fifth grade music classes when the measurement of effectiveness is in terms of certain standardized music tests and certain appraisals by competent critics of public school music." The experimental and control classes each numbered twenty-six individuals paired on the Kwalwasser-Dykema Music Tests and class attendance. The experimental group spent the first twenty-five minutes of each forty-minute period with printed instructional material and the last fifteen minutes of each period in "the composition and writing of original songs." During the fifty-seven class periods this group composed six original songs. The control group spent each entire forty-minute period with printed instructional material identical with that used by the experimental group for twenty-five of the forty minutes. The teacher variable was "eliminated" by placing both groups under the charge of the same teacher. The results were measured by Kwalwasser-Dykema Music Tests, Kwalwasser-Ruch Test of Music Accomplishment, scores on a dictation test devised by the Pittsburgh Schools, and appraisals, by competent music critics, of certain musical performances of the two groups. Statistically treated the results on the first three tests indicated chances of 65, 99, and 100 out of 100 that the true difference in favor of the experimental group was greater than zero, while the judges gave the experimental group a rating "exceeding by about 21 per cent the rating of the control group." And all of this apparent evidence was in favor of the experimental group, even though it was not tested on composing songs, which had engaged its attention for fifteen minutes out of each forty-five minute period.

All of the above investigations exemplify the traditional conception of experimentation based upon the atomistic psychology. They are characterized by narrow problems, control groups, initial and final tests, objective measuring instruments, statistical treatment of results, and the usual questionable significance of the findings for functional education since the functional aspects of the problem were eliminated as uncontrollable variables.

(3) *Why is this conception of experimentation unsatisfactory?* First, it does not isolate the real problem. If life and living constitute the curriculum and if music is valuable to the extent that it can aid boys and girls to improve life and living, then one must go to life and living to find the *real situation*. *The real problem is to discover how music can better satisfy the needs of children in the real situation.* Since the real situation does not appear in the picture, the solution of the detached problem selected for experimentation can have only very limited or perhaps inconsequential values. Second, it is concerned only with those small aspects of learning which can be measured by objective tests. It is, therefore, concerned with facts, skills, unrelated parts from which the creative individuality of the child is excluded. Yet the ex-

<sup>1</sup> Report of the Department of Curriculum Study and Educational Measurement and Research, Pittsburgh Public Schools, Pittsburgh, Pa.

Also found in Earhart, Will: *The Meaning and Teaching of Music*, pp. 221-242. M. Witmark & Sons, 1935.

cluded aspect is by far the more important. Third, it does not strike down into the real organismic needs of the child. He wants music as a means of expression of his meanings and feelings through songs, rhythms, chants, poems, pantomimes, dramatizations, and the like. He also wants music as a consummatory experience of real joy and depth of emotional realization. For these reasons, this conception of experimentation is, therefore, rejected as inadequate to meet the needs of music education in improving the functional use of music by children.

(4) *What viewpoint of experimentation offers possibilities of bringing more fruitful results?* A more fruitful conception of experimentation would be to study the life and living of children at all age levels to see what is best in the process and how it can best be obtained. Almost immediately this would lead to functional needs for music. As these needs occur the best available insight should be used in aiding children to satisfy them. Experimentation would then have four important aspects: first, a thorough study of life and living of children of various ages; second, a sensitization of teachers to real needs in which music can enrich the living; third, an examination of music to see what aspects can best meet the particular situation; and fourth, an evaluation in terms of the functional effect or in the improvement of the living of the child.<sup>1</sup>

In conclusion, I am interested, as all of you are, in music as a means of improving the daily living of children and adults. I am sure that all of us want the kind of experimentation that will reveal how better to meet this functional need. It was with this in mind that I welcomed the opportunity to discuss the problem with you. Its fundamental importance should challenge the best thinking of all of us—not that we reach an agreement as to solution, but that we understand better its meaning and significance.



## INDIVIDUAL EXPERIMENTATION AND INVESTIGATION

PETER W. DYKEMA

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[NOTE: This is a digest of Mr. Dykema's extemporaneous remarks at the conclusion of the section meeting conducted by the Committee on Experimental Projects in Music Education, the proceedings of which are represented by material printed on preceding pages.]

THIS HAS BEEN an interesting and a stimulating conference. The various speakers have presented enough material to show that there is a definite trend toward individual experimentation and investigation far beyond that which has characterized our activities up to this time. It may well be that this meeting will be looked back upon as marking something of an epoch in the deliberations of this conference. Possibly we are now witnessing the birth of a wide extension of amateur, homemade experimentation on an extensive scale.

If such is the case, much good may result from it. There are many subjects which need the same kind of widespread observation and mild experimentation

<sup>1</sup> For an excellent illustration see Burnett, M. H.: *Enriched Community Living*, State Department of Adult Education, Elercuth and Washington Streets, Wilmington, Delaware.



which astronomers request from citizens generally when an eclipse is in progress. From the multitude of observations the trained scientist may find a check and reinforcements for what he has done, and the opening of new ideas beyond what he has touched upon. It would be surprising if in this extensive country of ours there were not individuals who were carrying on pieces of work which are quite unknown to trained investigators. A conference of this kind, especially with the permanent record which will appear in the *Yearbook*, may thus be of value beyond that which it has for the original investigators.

There are, however, some dangers in the conception that anyone can be a research worker. Countless hours may be devoted to studies which are so inaccurate, and so lacking in significance even if accurately carried out, that the expenditure of effort is of doubtful value. However, there may emerge some negative values which may be worth while in that they indicate what care and skill are involved in doing a scientific piece of work. Amateur efforts may thus serve as preparatory for a real contribution, or may be valuable in leading the experimenter to appreciate accurate scientific study. Good research and experimentation require very specific preparation. But this preparation must be motivated by interest and desire. The types of studies which have been discussed here today are excellent examples of fine motivation. From such studies may well come, either directly through the original investigators or through others who will build upon their beginnings, results which may be of great importance to music education.

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## THE WORLD THROUGH MUSIC

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"THERE IS a Russian edition of Rimsky-Korsakoff's *Scheherazade*, a suite of pieces for orchestra founded on the Arabian Nights Entertainments, which flaunts as title page a most gorgeously Oriental design of bright blues, reds, and greens, on a background of gold. It is strikingly handsome and quite barbaric, reminding one more than anything else of the wall decorations of Byzantine architecture. And the last touch of outlandishness is given by the text in those strange Russian letters which look, according to a whimsical friend of mine, 'as English does when you have belladonna in your eyes.' To see discerningly such a title page, feeling the remoteness of the point of view that produced it from that of the Anglo-Saxon mind, and then to turn over the leaf and read, with a thrill of appreciation, the stirring melody with which the piece begins, is to gain a vivid sense of the universality of music, its power to bridge even such a chasm as that which separates East and West. A Russian and an American who stopped at the title page might well feel a strangeness in each other, a sense of fundamental differences in racial memories, traditions and tastes. Yet if they once heard the music, witnessing each other's delight in it, they would feel underneath all this a bond of common human feeling uniting them already in potential friendship. However little sympathy they might have in other respects, the music at least would speak to both, by virtue of its unique power as the only language that requires no translation."

These are words written by Dr. Daniel Gregory Mason, some years ago, under the title of "Music as an International Language," and more aptly than any other paragraph with which I am acquainted, suggest the entire meaning of music appreciation—an understanding of music's beauty, and a sympathy for the peculiar charm with which that of another nation than our own is characterized.

Once upon a time, as the story-books say, all school music time was devoted to the learning of notation and to singing. There was no teaching of music appreciation in our public schools. Neither was there any opportunity for acquiring in school the skills necessary that one might share in the joy of making music instrumentally, whether on a piano, a fiddle, or by tooting a horn. In those far-away days the many girls and comparatively few boys who wished to learn to play were sent all alone into the parlor where they often "put in" their hour of practice rebelliously, looking forward to nothing more exciting than a lonely lesson, and the inevitable return to their daily solitary confinement in the front room.

Many early attempts at the study of music appreciation—and on the part, too, of scholars in the care of earnest, honest teachers—resolved themselves into the memorizing of formidable lists of titles of compositions, and of learning to spell, from Teacher's blackboard list, the names of composers, such as Tchaikowsky, Rimsky-Korsakoff, Saint-Saëns, or Moussorgsky. At the same time they "sat straight" (Teacher's orders!) and listened to tunes which Teacher ground out of a morning-glory-horned instrument which stood in the corner of the room.

Händel, a boy from such an appreciation class once told me, was "noted for his auditoriums." Further questioning of the same boy revealed the fact that "a cadenza is a trick stunt," and many more interesting truths.

How times have changed! Now, a boy or girl who wishes to play any instrument may learn to do so right in school, and the social aspect of the instrumental classes, and the friendly competition and opportunity for joyous participation in real music brought about by them, achieve among the class members, easily, accomplishments which might not be gained by months of parental urging. Music appreciation is now a living art, and may permeate the whole life of a school. It is not, as was formerly often the case, taken out for twenty minutes on Friday, then put away in its box until the next Friday has rolled around.

Active participation in music may consist in writing it, playing it, singing it, or in listening to it. In listening—that phase of participation with which we are today concerned—it is not enough that the boys and girls may be able, in a short time (as in the case of the older memory contest, valuable as it was in its place) to recognize a few well-drilled melodies. Neither is it necessary nor desirable that they should be loaded down with a multitude of facts. In our modern study of music we are in continuous search for its inner beauty, realizing at the same time that *beauty* is a great word, one of the greatest in our language, one that has no synonym, but one that is rather a symbol for something which we cannot define.

In our search we must therefore bring to music all that is true and lovely in our own background, our own experience, and our own technical preparation. As teachers we must bring to the student that desirable background, experience, and preparation which he has, as yet, had no time nor opportunity to acquire.

There have been waves of "method" in the teaching of appreciation, as in all other school subjects—the waves of the story method, the memory contest, the project, and the unit. Now comes the wave of integration, and some extremists have gone so far as to say that music need no longer be taught as a special subject, but that the teacher of music be merely at hand to serve the room teachers in the school system in their integration problems. Such a plan of procedure would not be integration. It would be sheer annihilation. No sensible person will give such an idea a moment's thought. The idea of integration does not, when wisely considered, do away with any special training or functions of music in the school. The music periods will continue, in any well-balanced school, to do a definite teaching of the art itself; in the field of music appreciation, to provide such experiences and techniques of listening as shall develop, *within the pupil*, understanding, and keen, independent discrimination.

There are two distinct approaches to the teaching of music. The first is a purely technical one, a stressing of technical attainments and skills such as mastery of notation, singing facility, and a general ability to perform. It also stresses constant drill.

The other is a functional approach, which, if properly used, will create a stimulus within the student to seek a technique for himself, that he may emulate that which he has heard.

Integration uses the functional approach, and tends to expand the significance of music by showing its bearing upon other subjects. This necessarily leads to fullness of content and richness of suggestion, and is thus not only an inspiring contribution to joy in the present, but also an ideal preparation for a full and happy leisure in later life.

In these days, when the far-reaching miracle of invention has overnight changed the concert hall audience of *hundreds* to the radio audience of *millions*, this is very desirable.

Integration (correlation, many call it, although the two words do not mean the same thing) between music and other subjects, should be based upon the common elements in these subjects. "Association and mutual dependence," says Professor Dykema, "are by no means synonymous."

*Association* is a temporary linking together of two or more ideas by means of any kind of bond. Two subjects may be considered at the same time, thus are "associated," while they may be utterly unrelated to each other. Such an association might be the simultaneous study of biographies of George Washington and Joseph Haydn, two men born in the same year, contemporaries, but having no relationships or bearing upon each others' lives because of the incident of time.

*Integration*, on the other hand, makes vital, and illuminates, by indicating mutual relationships.

Essential, living elements which may be common both to music being studied and to other subjects (these are not mentioned or discussed in the order of their importance) include nationality, form, rhythm, melody, harmony, time (referring to dates, should these be a real influence upon a composition), program, mood, and color.

Suppose an integration is made between two arts. Of all those common qualities with which all art deals, form—once defined as beauty's outline—is the most concrete, the least mysterious, the least a substance, and most a reality. Sculpture, for example, deals with *actual* form; *painting*, with an *appearance* of form. Do you recall the austere beauty and serene perfection of the old Grecian statue of the Winged Victory, that exquisite piece of marble, worn now to a mellow, satiny smoothness by its centuries of existence? How equally austere in its beauty, and gracious in its perfection of form, is a fugue from Bach's *Well Tempered Clavichord*!

In contrast to the boldness of such form, some Renaissance sculptors, in their reliefs, barely sketched upon the marble, with slight touches of shadow. Their works are so subtle that they are not form, but, rather, an exquisite suggestion of form, faint and vague, an intentional stopping short of complete realization of a subject. A musical counterpart may be heard in Debussy's *Clair de Lune*.

While considering the essentials of form we come to realize that a meaning melody is seldom a "favorite" melody. Even without conscious thought, the usual choices for "favorites" are those tunes which are written with balance and orderliness. A certain amount of repetition is enjoyed in a melody, as for example, the main characteristic phrase of the *Volga Boat Song*—a typically Russian drop from the fourth to the first tone of the minor scale, repeated nine times in the course of the thirty-two measures which make up the old folk air. Enough contrast must also be provided to give the melody its delightfully distinctive character.

A student must come to recognize these basic elements within a composition—the motive, the phrase, and the period. These must be balanced in their combination; and when they are, even a brief and simple folk air, such as *Old Hindustani* (better known as *O Happy Land*) may, in its balance, contain the formal grace of a painting of such supreme importance as Leonardo da Vinci's Last Supper.

True integration exists when art works of different mediums owe their inspiration to a common source. Come with me, if you will, in imagination, on a boat which has just left the Adriatic Sea and turned into a narrow Dalmatian waterway which will presently bring us to the Bocche (Gulf, or

Bay) of Cattaro, about twenty miles inland. We ride slowly along between steep hillsides clothed with the grey-green of olive trees. Floating clouds momentarily darken the nearest shore by their moving shadows. So abrupt are some of the turns in our winding pathway that we seem, at times, to be headed for disaster on the rocks of a mountain looming directly before us. Just in time an aisle to the left opens, and we turn aside. We pass the "Place of Chains" where bold robbers, in pirate days of old, stretched iron chains from shore to shore beneath the water to surprise and entangle their victims; and where, during the World War, chains of bombs were laid. Suddenly the final turn is made, a new vista opening dramatically before us. We are in the Bocche of Cattaro, and there, mysterious as a vision from another world, lie the storied Isles of the Dead, floating, it would seem, upon the quiet surface of the water. To the main island, with its tiny chapel and its black cypress trees, the peasants from the surrounding hills have, for centuries, brought their precious dead, carrying them across the water in row boats propelled to the rhythm of funeral songs.

To this ancient spot there came, one day, some years ago, the artist Arnold Böcklin, who, immediately, upon his return home, painted a memory portrait of it, only adding to the representation of the actual scene, a picture, as he visualized it, of a ferry, in which a soul is making its journey to its last home.

Although he never revisited the spot, the image of the Isles of the Dead became almost an obsession with Böcklin, and after some years he painted another picture of it. As time went on he painted it again, and again, until he had made, in all, six pictures of it, each slightly different from the others because of the artist's own spiritual development. Each picture was owned, after completion, by a different museum or private collector. A short time ago all six were assembled for the first time, loaned by their owners for a great European exhibition. There they hung, end to end, a marvelous story of the growth of an idea in the mind of an artist.

Now, Rachmaninoff has written an elegiac tone poem for orchestra which aims to suggest in music the same mood and scenes depicted in painting by Böcklin, and in this the composer has created the same feeling of oppression and deep grief, the dignity and sublimity of the occasion. Features of the first section are a monotonous wave-like motion imparted by a continued legato figure for harp and muted cellos; a persistent muffled drum-beat; the tremulous figures from flutes and the shuddering downward-moving chromatic passages which suggest the winds blowing through the cypresses. The middle section of the work is somewhat livelier and more agitated. A return is then made to the original key and mood, as though depicting the return of the now empty boat to the lonely hillside from whence it came.

The study of this music in connection with study of one or more of the Böcklin pictures would be a true integration, here heightened in interest and effectiveness by the possible and desirable associated study of the historical, traditional, geographic, literary, and other backgrounds of this Old World spot.

Similar integrations may easily be made with other and more familiar musical works—such as Saint-Saëns' *Danse Macabre*, inspired by the story of the Dance of Death, so familiar a topic for exploitation in art and literature during the Middle Ages. One may not know how many times and in how many ways this story has been told. Familiar to us are the celebrated fresco painted over five hundred years ago and still to be seen in a cathedral at Basle, a series of grotesque figures which inspired Goethe to tell of them in verse; the fantastic poem by Henry Cazalis, a part of which Saint-Saëns copied onto

his score; the reference to it in Longfellow's *Golden Legend*; and the eloquent pictures founded upon it which decorate the cross-beams of the ancient covered bridge at Lucerne in Switzerland.

Students of Brahms' *Edward* ballade for piano will easily find the elements common to both it and the old Scotch ballad of the king, his cruel wife, and weakling son.

More cheerful music for such study is that of Beethoven's choral symphony (the Ninth), in which he translates into music the same exultation voiced by Schiller in his *Ode to Joy*; that of Smetana's pictorial symphonic poem *The Moldau*, in which, according to his own handwritten testimony, the composer has sought to definitely express to the world, in music, the beauties and charms of his homeland; the *Preludes* of Liszt, with their direct reference to the message, or content, and mood, of Lamartine's *Meditations*; Rimsky-Korsakoff's *Scheherazade*, an example of musical art in which color and symbolism predominate; and Sibelius' *Saga*.

We speak of learning of the world through music—the many invigorating lessons to be taught by consideration of even the simplest folk songs of other lands, each with its national characteristics. But sometimes we may learn of music through the world, as, for instance, in study of the popular orchestral suite by Ippolitov-Ivanov, known as *Caucasian Sketches*. This music suggests in a gorgeously descriptive manner, the wild, lawless life of the nomadic tribes of herdsmen who inhabit the district 'round about the fabled Colchis Strand, made famous by the mythical tales of Jason and the Golden Fleece. The inhabitants of these villages are a mixed people, in nationality, in religion, and in traditions. Warring often among themselves, they nevertheless present a solid front when any of their group is attacked by one from outside. The composer gained the musical material from which the *Sketches* are evolved, during his residence in Tiflis, of Caucasia, where he was professor of music for the former Russian Empire. When our study of this music was first made, we were able to find, even in the libraries of New York City, Philadelphia, and Boston, only two brief paragraphs of factual material concerning it and its creator. Why, we queried, did the composer write this music as he did? A delving into the geography of the spot here musically mentioned, revealed that it was here that Jason had captured the Golden Fleece which he took home with him in his boat, the Argo. Modern "golden fleeces" or argosies from this country we learned, include marvelous oriental rugs. We learned much of the real, not fabled, history of this land and of its wandering peoples, many of whom still live in the black tents which their forefathers used in the days of the Apostle Paul. We learned of their industries—their care of the sheep and goats, and the weaving of rugs; of their diversions—of how, at night, they sit about the open camp-fires, their only light, aside from that of the flames, being derived from crude torches thrust into the ground. Here they sing, to the accompaniment of their simple hand-made instruments, the wild airs of their fathers. . . . When we had become, in spirit, a part of one of these primitive tribes, we understood and appreciated to the heart the Oriental atmosphere of the various *Caucasian Sketches*, their sometime wistful melancholy, and othertime warlike and relentless rhythms.

One might thus continue indefinitely. Rather let us now stress to ourselves our early promise not to expect students or music lovers to become independent listeners of discrimination without first helping them to a knowledge of music itself and to the creation of a personal reservoir of musical experience from which to draw throughout life. Let us then help music to

"come alive" for them by bringing to it everything that *legitimately* belongs to it. Surface thinkers are unhappy listeners.

"To know, yourself, what you prefer," said Robert Louis Stevenson, "instead of humbly saying 'Amen' to what the world tells you, you ought to prefer—that is to have kept your soul alive."



## AN EXPERIMENT IN MUSIC INTEGRATION

[Introduction to a Demonstration]

ELIZABETH AYRES KIDD

New Trier High School, Winnetka, Illinois

WHEN THE EXPERIMENT was inaugurated at New Trier High School, social science was chosen as the core subject because of its great vogue in the modern educational field, and music, art, and English were considered the most natural mediums for correlation.

The ancient Greek ideal of music as poetry, song, and dance gave to the world a conception of integration which has long been lost but which is being recovered in this new movement. I firmly believe that in the modern curriculum music should play a more inclusive role. Among the ancient Greeks, however, music was held in such bondage to the words (poetry) that solo playing awaited centuries for development. I hope that integrated music will not re-enact this ancient drama in quite the same way. I hope that it will maintain its independence for the sake of its own development, but that at the same time it will extend a handclasp to other subjects.

There is much argument at the present time among the thirty schools of the experiment as to whether the approach in presentation of the social studies should be from the past to the present or from the present to the past. This is a matter which is largely determined by local circumstances. The social science department of New Trier High School decided upon the past-to-present setup because the elementary schools spend the upper two grades in a study of the problems of today. It would therefore be unwise, the social science teachers thought, to offer the same period over again in the freshman year of high school.

The freshman experimental music work at New Trier High School is a course which is distinctly apart from any consideration or argument of a present-to-past or past-to-present approach. The course is really neither, yet it involves both, and on this basis only can it thrive. It is a course in primitive and ancient instruments and music. Its *raison d'être* is threefold:

- (1) It affords a different type of music education than anything given in the elementary schools where the emphasis is mostly upon the classical period of music appreciation.

- (2) It is primitive and meets the naivety of the freshman mind as it did the naivety of the evolving human race.

- (3) It affords a limitless field for integration with all other phases of music and with all other departments of the school. It is integration in the larger, more comprehensive, sense. For instance, it follows very well the social science setup, which is a happy circumstance.

It is upon the music of the freshman year that I shall concentrate this afternoon, with a possible excursion or two into the work of the other years.

The four-year course at the high school is as follows: *Freshman year*—primitive and ancient instruments and music; *Sophomore year*—Bach to the modern composers; *Junior year*—American music; *Senior year*—current events in music.

The work of the first semester of the freshman year comprises a study of primitive and ancient instruments, for the presentation of which I have brought examples from my own collection of some fifty original specimens.<sup>1</sup> The work of the second semester falls into two phases: the singing of old songs and the making of primitive instruments. These two activities were inaugurated to meet the requests of students who were vitally interested in either phase.

I have brought with me two examples of the shop work: a three-stringed lyre and a one-stringed rebab. In addition, four of the first-semester notebooks which show the research work of the students, and the outlines of the first three years. Miss Geraldine Kidd, who is a member of the experimental group of the high school, will assist me in playing the instruments this afternoon. [Here followed the demonstration, presented with a group of pupils from Horace Mann School.]

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<sup>1</sup> The instruments used in the demonstration included ancient clappers, drums, Mayan bird whistles and rattles, African bukana and bichi, Javan angklung and ravanastron, primitive flutes and pipes, Pueblo drum and rattles, Greek kithara, cembalo, tenor recorder (from the collection at New Trier High School).



# SPECIFIC TECHNIQUES IN THE DEVELOPMENT OF MUSICIANSHIP

MYRON SCHAEFFER

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[NOTE: This paper was prepared as the introduction to a demonstration presented at the section meeting on Music Theory in Secondary Schools, M. E. N. C. biennial convention, 1936.]

THE DEMONSTRATION planned for this afternoon bears the subject "Specific Techniques in the Development of Musicianship in Students with Little or No Previous Training." In my work in Cleveland, I come in contact every week with nearly three hundred students ranging in age from ten-year-olds to adults. The language which these different age groups speak and understand is not as varied as one might suspect. We may safely assume that certain basic techniques may be applied to all age groups. The variation comes only in the speed and not in the means by which different age groups acquire and absorb musical understanding. Therefore, while this paper and subsequent demonstration are concerned primarily with students of secondary school age, both are equally applicable to students of nearly any age level above ten.

Frequently, techniques are refined to such a point that we become more concerned with the techniques themselves than with the results for which they are designed. Techniques in their true sense are created to accomplish meaningful ends, and it is these ends or results of musical training which I should like to discuss briefly before beginning my demonstration.

We no longer need apologize for the appearance of music theory in a public school curriculum. In many schools it is a firmly established course and credit for this work is accepted for entrance by many colleges. However, the questions arise: Just what phase of musical training should be stressed in a course of music theory in secondary schools? Should the major stress be placed on harmony and attempts at creative writing? Should a theory course function primarily as an ear-training course with little or no outside preparation? Should such a theory course include appreciation? If so, should the emphasis be placed upon vocal or instrumental music? These and many other questions arise and the answers can best be found by examining the students who are to be exposed to this work—that is, by analyzing the requirements of their musical activities and the background with which they offer themselves for musical edification.

Let us examine a typical case: Our student enters high school, and, with the exception of the customary music classes to which all primary school children are subjected, he has had little musical training. He obtains the use of a school instrument and manages, through class instruction, to gain admittance to one of the school's organizations, orchestra or band. His interest is aroused, other music courses are opened to him, and in addition to his instrumental activities, he enters a voice class. Our student now decides to minor in music, which means that at least one year of theory is required.

The theory course therefore automatically acquires quite specific responsibilities: toward the instrumental activities, the experience in the vocal class, the general cultural development, and the development of the imaginative and creative faculties of the student. Thus the questions we raised can be answered in a single word, *musicianship*, which I can best define by quoting from Professor Melville Smith of Western Reserve University: "When does a musical person become a musician? When he is able to comprehend to a reasonable degree the aesthetic intentions of the composer, who, by means of coördinated

pitches, rhythm and intensities, is evidently bent on expressing something; and as a corollary, when he is able by the same means to express to some degree his own musical thoughts and reactions through this same medium."

No one, however gifted, knows the language of music instinctively. Some have the capacity to learn more rapidly than others, but basically the requirements are the same for all. These requirements comprise the essentials of a complete musical understanding—which involves an intelligent response to rhythm and pitch factors in music, and results only from the carefully controlled development of innate capacities.

Since the requisite equipment for a musician, therefore, whether he be an instrumental performer, vocalist, composer, or intelligent listener, is not a matter of quality but rather of degree, it is possible to construct a course in musicianship which will fill nearly all of the immediate needs of the student and provide a basic foundation for future development, should the student's innate capacity warrant advanced study.

To fill the requirements imposed by the above considerations, a course in musicianship should include the following phases of musical training:

- (1) Development of rhythmic feeling.
- (2) Response to rhythmic notation.
- (3) Development of sensitivity to pitch differences and reactions to pitch notation.
- (4) Development of the understanding of pitches related in harmony.
- (5) Development of ability to feel relationship between harmony and melody.
- (6) Correlation of rhythmic, harmonic, and melodic feeling in sight singing.
- (7) The application of this development of musicianship to the analysis of existing compositions.
- (8) Further application of this analysis in attempts at creative writing.

The following demonstration is based upon a course which I have been conducting for the past several years at Collinwood High School and the Cleveland Music School Settlement. I am indebted for the greatest part of these techniques to Professor Melville Smith of Western Reserve University, who has developed a unique system for the training of musicianship. His text *Fundamentals of Musicianship* is being used by many colleges and schools of music. [Here followed the demonstration.]



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PART I—PAPERS, ADDRESSES, DISCUSSIONS

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SECTION 7

MUSIC APPRECIATION  
MUSIC EDUCATION THROUGH RADIO  
OPERAS AND OPERETTAS  
CONTESTS AND FESTIVALS

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# MUSIC APPRECIATION

WILLIAM C. HARTSHORN

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[NOTE: This is the introductory address given at the section meeting held at the M. E. N. C. 1936 biennial convention by the Committee on Music Appreciation, of which the speaker was Chairman.]

TO GIVE A DEFINITION of music appreciation in terms satisfactory to the educational scientist is perhaps a bit difficult, but if we take it to be that phase of the music program which emphasizes the aesthetic appeal of music and seeks primarily the attitudes with which we wish our students might respond to its emotional power, then we accept the appreciation of music as our ultimate goal in music education.

A recent symposium in our *Journal* presented widely varied points of view on music appreciation. Whenever it is discussed there are sharply defined differences of opinion. Some say it cannot be taught, that it can only be caught. Some are certain that it is only a concomitant type of learning resulting, in some magical manner, from the technical and factual studies of music. While there seems to be a general agreement that the first essential is for the child to experience music, there seems to be some difference of opinion as to what constitutes a musical experience. Some feel that the child is not experiencing music unless he is producing it either by singing or playing. On Sunday most of us heard the Philharmonic Orchestra conducted by the incomparable Toscanini. Now I ask you, was that a musical experience? Yet none of us was producing music. It was being produced in us!

Believing that the listening lesson is a most significant factor in the necessary musical experience of the child, this section is devoted to its consideration. It is in the listening lesson that the child can come into freest and most direct contact with the essential quality of music, for it involves less interference from factual or technical problems than in his own performance. It is in listening to great music that all of us, both teachers and students, are able to transcend time, space, and our own musical limitations, thereby coming into possession of musical riches far beyond our own ability to produce. It is in the activity of listening that the emotions, ideas, and ideals of the greatest minds become those of the normal mind. Herein the greatest human experiences become ours and we are a part of the loftiest conceptions which constitute the cultural heritage of our race.

This has nothing to do with the making of notebooks or knowing that the right-hand flat is *fa*. Listening to great music is an essential human experience. It is not essential that boys and girls know the number of bars introduction to any piece of music. It is not necessary that they have skill in recognizing that the horn which does the solo in the second movement of Tschaiowsky's Fifth is said to be French while the corresponding movement of Cesar Franck's symphony uses one known as English. It does not matter whether they know whether harmonics are being played at the opening of the Lohengrin Prelude, but it is essential that they be sensitive to the really sacred message of the music, and that they be free from any thought of school or grades or any factual consideration which might divert their attention from the music itself.

A fairly comprehensive research in educational literature has revealed no significant positive correlation between appreciation of music and factual knowledge about music or skill in its performance. As a teacher, I find inspiration in knowing that I am working toward a goal which is beyond that type of learning which can be tested and measured. Our generation has developed

enormous skills and vast sweeps of knowledge, but these fail to solve the problems or satisfy the needs of present-day society. Scientific knowledge must be subordinated to a love of and respect for truth. Historical facts must be subordinated to the promotion of the highest personal and social ideals. In music, the development of sensitivity to the spiritual message of a great masterpiece is greater than any other factor, and if we consider the child and not the subject, we will subordinate all our musical activities, desirable as they are, to this high purpose.

Now what are the practical problems involved? First, we must have good equipment. If we use a phonograph it must be electric, with good tone and the records must be good. If our children hear a symphony on a machine inferior in tone quality to the radio from which they hear lesser music our purpose is completely defeated. It would be better for them not to hear the symphony than to hear it performed at a disadvantage in comparison with radio presentations of lesser music.

Secondly, while the music we use will of course be worthy, it must also be of vital interest to the American child of today. The listening lesson must not be a museum type of experience but rather a living force appropriate to the nature of the contemporary child.

The use of program music by comparatively recent composers (for example, Richard Strauss) as the first step in an approach to the masterpieces of earlier periods has proved effective in high school teaching. Also in the elementary field, significant results have been attained in using contemporary music. [The speaker here introduced Cloea Thomas, whose paper on "Modern Music for the Elementary Grades Children" follows.]



## MODERN MUSIC FOR THE ELEMENTARY GRADES CHILDREN

CLOEA THOMAS

*Ohio State University, Columbus, Ohio*

A FEW YEARS AGO several of us who work together became very much interested in modern music and the possibilities of using some of it with young children. The members of the committee for this section felt it might be of interest to you to know a little of the music we used and the results.

We have been aware of the criticisms of composers who felt their work was not given a fair hearing because of the prejudice or at least lack of sympathetic understanding of most audiences. So we felt we should like to let children, with their fresh and unprejudiced, objective way of listening have the experience of intimate contact with some of the music of the modern writers, as well as that of the classic and romantic schools and of the folk groups.

By modern we do not mean merely contemporary or recent, for there are a great many composers who have been writing in the past fifty years who have not been of the group called Modern.

The phenomenal speed of mechanical invention of the past sixty years and the rapidly increasing problems of social adjustment were so troubling the creative artists in all fields that the various phases of the struggle and the resultant nervousness were bound to be expressed.

Thus we see its results in all the arts. Painters, discontented with painting in a style that had deteriorated into mere prettiness of detail and finish,

began to break up light and to revel in its effect on them; they were turning to mechanical objects instead of pretty ones—engines, factories, in fact almost anything that had hardness of line and angle and that furnished subject matter which seem vital rather than insipid. In some phases of the movement, especially, we see the early interest in their own mental state in reaction to subject matter which followed the early popular elementary knowledge of psychology and which left its neurotic marks all about us.

In dancing we see the results in such artists as Martha Graham and Mary Wigman, who also have forced us to see in their art the dynamic power and hardness of the period as well as the intense spirituality and subjective inquiry.

In music we recall the steady growth in the use of dissonance, in the struggle for freedom in form, the effort to express man's reaction to the new mechanical forces in his environment, in the use of chromatics, polytonality and atonality—and here, too, a struggle for a spirituality later in the movement.

In trying to bring the music of this period to young children the problem was not to find just good technical illustrations but those that had the characteristics of the movement and were not too complex or too long. Of course, some of it is too mature in mood for children. We did not use a great deal of material and tried to slip it in now and then, so that even tiny children were getting accustomed to the sound of it. We did not introduce it artificially, but rather where it would fit in with natural tendencies.

For instance, in free rhythmic activity we found these selections both enjoyable and productive of good rhythmic development: Bela Bartok—*Folk Harmonizations*; Debussy—*Golliwogs Cake Walk*; Goossens—*Hurdy Gurdy*; Pinto—*Run, Ring around the Rosy and March*; Prokofieff—*March from the Love of Three Oranges*.

The field of imaginative listening offers excellent opportunity for much of the literature is very colorful and fanciful. Even tiny children enjoyed parts of the Saint-Saëns *Carnival of the Animals*, particularly the Cuckoo in the Woods and the Aquarium. The exquisite *Snow is Dancing* of Debussy charmed the classes from the first grade through the sixth and quieted the excitement that results from the first storm when they want to sit and watch, instead of keep their minds with the class.

Honneger's *Pacific 231* gave fine opportunity to capture the interest of the mechanically-minded boys and girls. Two selections from Ravel's *Mother Goose Suite* proved of great value—"Jumbo's Lullaby" for the children interested in circus animals, and the "Conversation of Beauty and the Beast," when they are able to follow a story in music. If you could just see their eyes when the beast talks and then hear the shiver that passes over them when he is turned into the Prince, you would realize how intensely real it is to them. It requires little explanation.

Through all this type of listening they are unconsciously acquiring a feeling for tonal patterns and harmonies and rhythmic combinations that are particularly the vocabulary of the modernist.

The song literature for young children is not plentiful. I have heard Hindemith's *Let's Build a Town* sung and acted by children of the second grade who lived it most realistically. It is thoroughly modern in style and very appealing to children, because they actually take blocks and set up, in their own block-building way, a small town and dress up to suit themselves and become the town officers, robbers, policemen and such. The rhythmic activity is embraced in the story itself and the songs, though apparently not very lyric

to us, are full of child appeal. The accompaniments are very interesting harmonically.

The growing tendency to teach the subject matter of the elementary grades in more or less related units of study offers very rich possibilities to the music teacher who wishes to broaden the horizon of the children as well as her own. With this setup she can plan individual courses of study for classes, including such material as she wishes to use experimentally as well as tying with the class interest. Modern material can be found that will provide for developing vocal ability, harmonic feeling, recognition of instruments, of orchestral forms, standard meters and all the phases of information felt necessary in more formal courses of study.

Two of the studies we have found valuable musically and rich in associations were on classic dances and English people.

In the study of dances we learned of their value through a study of Colonial life being carried on in their geography and history. The music of the day was brought up and it developed an interest in the dances of the period. Inasmuch as the colonists were largely of a religious turn of mind, the question arose regarding the beginning of their dancing and gradually worked its way back to the continent and the popular dances of the day and their gradual influence on music writing. The children, eager to have as real an experience as possible, danced the minuet and gavotte with classic examples of music. Then they did a nice improvisation for the pavane and a fairly good one for the loure. They learned the characteristics of the dance forms of the minuet and gavotte and pavane and then tried to recognize them in modern works as found in Ravel's Minuet from the *Sonatine for Piano*, and Prokofieff's *Gavotte*.

All of this is interesting to the child at the time and lays a good foundation for his more mature understanding of orchestral forms.

The study of the music of the English people was more inclusive. Of course it was being related to their social studies of England. In the music we included outstanding folk dances, outstanding types of folk songs, noting the musical characteristics of both; some of the works of the best song composers and orchestral writers for illustrations of the art literature. Here we even tried to see how some of them showed their nationality. Incidentally, the children usually do better on recognition of national characteristics than mature college students.

They learned one air of Purcell's, one of Handel's, as illustrations of the earlier art songs. For the later ones we learned the *Spring Song* by Bridges, in the Clarendon series, and at a different time of year with another class we learned Vaughn Williams' setting of Blake's *Cradle Hymn* in the Oxford Carols. I would like to mention here the lovely Spring Songs by Vaughn Williams.

In art material in instrumental forms they studied the *Wand of Youth* by Edward Elgar. These are charming examples of imaginative writing and the beautifully written notes by Lillian Baldwin in Cleveland, helped in bringing them to an interesting stage of development.

We had one class of 3A-4B children who were so unusually alive in their interest in music that it seemed they would be a good group with which to try some of the more difficult material. Perhaps a brief analysis of some of the technical aspects of the songs they learned would be enlightening as to the kind of literature they can learn if you try it:



I wanted one set of illustrations of the ultra smart, sophisticated, dissonant song literature. For that I took Milhaud's *Catalogue of Flowers*. Of course a catalog is designed to sell, and to do so by making the article described sound so desirable that you feel you must have it. Each song is a brief description of a flower but there are no shrinking violets nor any blushing roses. This violet is the giant, Cyclopean one. Its melody is a descending scale passage with a raised fourth step against an accompaniment of real difficulty, tonally and rhythmically. The *Begonia* is described fascinatingly. The right and left hands alternate in the keys of D and E, and the voice keeps in E in a rather simple melody with a few groups of triplets against duples in the accompaniment, both miraculously modulating into C-sharp and immediately ending on a discord. All of this is done in the space of seven measures. The children liked this one better than the *Violet*.

The *Brachycome* has a more limited melody with more interest in chromatic progression. The accompaniment is charmingly smart. It consists of a B-flat minor chord in the left hand against an altered one in the right. The effect is extremely interesting and it fascinated the children. They wanted to do it over and over, and they would want to just listen to it sometimes after they had already sung it themselves. These were some of the songs they did in French and yet which they felt so keenly that they could seldom sing them without bursting into spontaneous applause for the music rather than for themselves. Another group that had a similar effect on them, though the songs were much easier, was found in the first volume of Gabriel Grovlez. Though the Milhaud songs could be translated literally and be very effective, the Grovlez songs are so intimately tied with the inner rhythms and language sounds that it seemed a shame to translate them.

Though I have not taught them, I would like to mention in passing, the highly interesting songs which Moussorgsky wrote for children. *Prayer at Bedtime* is one of the earliest examples of the form of the composition following the state of mind. In this case we have the wandering, fluctuating border between active consciousness and sleep when the child goes to bed and begins his prayer, drifting farther and farther toward unconsciousness as he prays for each individual relative, partly wakes up, collects himself and goes on with the prayer, till finally he drops off completely. The class sang it with real appreciation of little children, and they just loved to roll off all the relatives' names. They also developed a nice feeling for the freedom of the form.

It is barely possible that many of you are questioning the advisability of this material. Without a doubt it has disadvantages. Here are some of them:

(1) It has not proved itself worthy by the test of time. Hence it is hard to find. My greatest helps were: Bauer—*Twentieth Century Music*; Dent—*De Falla and Spanish Music*; Dyson—*New Music*; Gray—*Contemporary Music*; Montagu-Nathan—*History of Russian Music*; Saminsky—*Music of Our Day*; Vaughn Williams—*National Music. Modern Music and Musical Quarterly* (periodicals); Pierre Keye—*Encyclopedia of Modern Musicians*; various publishers' catalogs. I felt I had to do considerable reading on the period in order to have adequate background for selecting illustrations which would have the desired characteristics. It took a great deal of time to go over the tremendous amount of material available and discard that not deemed desirable for the purpose.

(2) It is difficult technically. Much of the difficulty is because we are hearing the departure from what we expect. In a fairly short time one builds up a technique for this sort of music just as for any other, and we must re-

member that, as the children do not have our years of tonal patterns to bother them, they acquire this more easily than we do.

(3) Because of their nature, the song melodies are intimately bound up with the accompaniment, and the class is really not experiencing modern music when it is not heard as a whole. One needs to separate only for short periods of drill. As not all teachers have their classes in a room where the piano is always available this brings up another problem.

(4) Some of the songs that are most desirable musically are not yet in English translations. As a great many people teaching today had their language education curtailed by the war hatreds, we now have teachers who are hampered. Then some of the songs do not lend themselves to translation and should be taught in the original. For children to learn a few songs in a foreign language each year is one excellent way for them to gradually become more acutely conscious of sounds and their values in singing. But it requires more time to teach and usually more time for the teacher's preparation.

(5) It is expensive as compared with a book of a series. In a day when most schools do not have enough of the regular material and in which teachers' salaries are curtailed, we naturally are apt to think of securing the most material for the least expense if we spend our own money to add to the school's supply. If we regard the difference as part of our own educational expense, it does not make it seem so extravagant. It really takes that place.

Against these disadvantages there were definitely some advantages to be found as well, namely:

(1) The very smartness of the sophisticated type stimulates an alert attention that is a joy in teaching. The dissonance itself is dynamic and if used with moderation can have a positively tonic effect on a class.

(2) The technical skill resulting from the tonal discrimination developed is felt in these classes in other phases of musical development as well.

(3) The children are acquiring a sense of perspective which is very gratifying. They are learning to listen objectively and to think for themselves. They have a poise in it that I almost envy.

(4) It is a powerful stimulus for a teacher. We are frequently, and all too often justifiably, regarded as not alive. We deal so much with the knowledge of the past. I do not want less background in old arts for myself; I do not have enough as it is. But I also want more of the present to keep me alive in the current of today. It has stimulated my interest in all modern arts and keeps me busy with art exhibits, poetry, concerts and countless hours in going through music, or in reading the interesting literature on the arts. But all of that serves a purpose.

If any of you are interested in using modern music, yourself, it might simplify your difficulties to review a few things I have found in my experience in the actual teaching of it:

(1) One must feel the composition a sincere expression. Otherwise the children sense the attitude of lack of enthusiasm or antipathy.

(2) Give yourself plenty of time to learn each composition.

(3) Allow the children more hearing than normally before singing where the melodies are difficult.

(4) The harder the song the shorter it should be. Children can do very difficult songs but cannot sustain the plane of difficulty if the song is too long.

(5) Avoid several types of difficulty at the same time, *i. e.*, tonal, harmonic, rhythmic.

(6) Don't be afraid of the more restrained songs. The children like them. (Example: *Cradle Song* by Vaughn Williams.)

(7) In instrumental music the teacher needs to know the music well, regardless of whether she is playing it herself or using a recorded form. There are fewer program notes available and it forces one to listen. It is a real stimulation for the imagination. However, there are times when we decidedly need help. The notes Miss Baldwin prepared for the children in the Cleveland Schools include some especially fine comments on modern selections.

### Suggested Suitable Modern Song Material

(For key to publishers see page 234)

- Bax ..... (1) Oh, Dear, What can the matter be? (2) I have a house and land in Kent. (3) The Maid and the Miller. (The last two are better for J. H.) [EBM]
- Bartok ..... Folk Songs.
- Bridges ..... Spring Song. Clarendon Series.
- Brockway ..... Lonesome Tunes. [GS]
- Farjeon, E. & H. .... Carol of the Signs. [O-CF]
- Gershwin ..... Summertime from *Porgy and Bess*. [GS]
- Gradstein ..... Three Children Songs (French and Polish) [AMP]
- Groves, Gabriel ..... Chansons Enfantines Vol. I. [AMP]
- Haubiel, Charles ..... Mother Goose Songs.
- Hindemith ..... Let's Build a Town. [GR]
- Howell ..... The Little Tailor. [EBM]
- Josten, Werner ..... (1) Christmas. (2) Discontented Nightingale. (3) Slumber Time. [EBM]
- Milhaud ..... Catalogue of Flowers.
- Moussorgsky ..... Children's Songs.
- Ravel ..... Tout Gai, from Five Greek Songs.
- Shenton ..... Twelve Quaint Little Songs. [EBM]
- Symons, Dom Thomas ..... The Birds. [O-CF]
- Trunk, Richard ..... (1) Gossamer. (2) Seven Christmas Songs. (3) Tanzlied. (4) Vols. I-II. Kinderlieder, Op. 44 (especially the second vol.) [AMP]
- Warlock, Peter ..... Tyreley, Tyrelow. [O-CF]
- Williams, Vaughan ..... Blake's Cradle Hymn. [O-CF]

### Suitable Piano Literature

- Albeniz ..... Tango in D.
- Bartok ..... Sonatine, 1st Movement—Dudasok; 2nd Movement—Bear Dance.
- Berners, Lord ..... Hornpipe from the Triumph of Neptune.
- Debussy ..... (1) Petite Suite. (2) Sarabande from Suite Pour le Piano.
- European Composers ..... Das Neue Klavierbuch published by Schotts Sohne. A collection of compositions by modern European composers which give several examples of characteristic work. [GR]
- Dunhill ..... December and March, from All the Year Round. [O-CF]
- Ibert ..... Le Petit Ane.
- American Composers ..... Masters of Our Day.—Collection of modern American composers which shows characteristics of each composer. The collections are full of fine material in the old modes and should be as valuable, if not more so for young piano students than just for the listening phase of the school lesson. [CF]
- Pinto ..... Memories of Childhood. [GS]
- Prokofeff ..... (1) Gavotte in G Minor (1908); (2) Gavotte in F# Minor (1918); (3) March from Love of Three Oranges. [GS]
- Ravel ..... (1) Minuet from Sonatine for Piano. (2) Mother Goose Suite.
- Respighi ..... Antiche Danzi. No. 3—Gagliardia; No. 4—Italiana. [GR]
- Scott, Cyril ..... Pastoral Suite.—Idealized dance forms which keep the mood rather than formal aspects. [GR]

# RADIO AND MUSIC APPRECIATION

PITTS SANBORN

*Music Critic, New York World Telegram*

*Director, Radio Institute of Audible Arts*



WE ARE EACH AND ALL of us interested actively, I believe, in the subject of an increased knowledge of the best in music. That is something which comes home directly to everyone of us. Otherwise we should hardly be gathered together here today. And, beyond any question, the radio has had a tremendous share in the spread of musical knowledge.

Heralds of civilization, disseminators of learning, agents of culture, carriers of sweetness and light—such matters are chattered about with an almost dangerous glibness. For there is always danger that the benevolent impulse may expend itself in idle words, the aspiring desire evaporate before it has taken shape in the deed. But the radio, this intangible thing that has been summoned as though by magic from the vasty deep of a great silence, has become an entity, a living, all-pervading force, which holds an incalculable potentiality for good.

If there is any one fallacy which I think we who are interested in music education should never cease fighting, it is the only-too-common idea that music is a specialty, an esoteric thing, a cryptic formula or rite with which the ordinary man has nothing to do. Now, as we all know, the moment anybody is interested in "Yankee Doodle" or "Home, Sweet Home," music has become real to him. There is nothing special, esoteric, or cryptic about it. And there ought not to be if he listens to the C Minor Symphony of Beethoven or the C Minor Symphony of Brahms. I do not mean to say that a Labrador fisherman hearing either of those works for the first time would, as the saying goes, get as much out of it as that master-analyst, Professor Donald F. Tovey, does. But there is no reason why he should not enjoy it without any qualms, quavers, terrors, or misgivings. The radio has made it possible for the Labrador fisherman, and other men and women as remote from the cities that support symphony orchestras, to listen at their ease to the best music, to find out that it is not a high-hat affair, not scornful of them, but friendly. Thus the radio is a civilizer like no other.

How many of us, I wonder, are aware of the fact that during the great depression this country has registered a remarkable growth in its musical resources. While times have been bad in other regards, music actually has flourished. For this lining of the cloud with silver, radio is largely responsible.

More and more, radio has carried, the country over, the world over, its message of good cheer, its invitation to forget the "petty done, the undone vast," and to listen with a welcoming spirit to the creations of the great masters of tone and from their example and their achievement to derive the encouragement to follow our own particular gleam without flinching or faltering.

So it is that in a general way we may obtain a personal reward for the little effort we make to listen in. But let us look for a moment at the panorama of progress that the radio can set before us with respect to music alone.

Analyzing in a few words the musical development that radio has brought about within recent years, we observe immediately the increased public gained for our leading vocal and instrumental artists. We realize that young composers are enjoying an unexampled opportunity to make known their works. We find that symphonic orchestras and other instrumental bodies have grown in numbers, in accomplishment, and in following. We see a similar expansion in opera.

It is a fact that, thanks to radio, we can all hear the best music sung by the foremost vocalists or played by the greatest living instrumentalists. This is an achievement that has come about in spite of the upsets the world has had to go through. It certainly indicates that people hunger and thirst after the beautiful.

But there is another point I should like to touch on briefly. I mean the need of intelligent listening. Let us grant that musical resources are greater today than ever before. Consequently we ought to consider very seriously what more we can do with this wealth of fine music on the air. Those of us who really care greatly for music must pause to think over how much of the excellent entertainment is being utilized properly, and how much of it merely drifts off into space unheard, or only half-heard. Therefore, if anything like the full value of radio's offerings is to be realized we should plan our listening intelligently.

People should tune in on programs capable of satisfying their tastes and interests. That is the first requirement. But just passive listening to such programs will not be enough. We must all endeavor to concentrate our attention on the radio music, to study it as rhythm, as harmony, as tone color, and in all the other ways that make for understanding and appreciation.

As students of music, people can approach the radio in different ways, whether as individuals or as groups. It is possible to listen *on your own*, so to say: that is, without benefit of special instruction. Thus the listener may gather ideas concerning rhythm, harmony, and tone color. But if he knows even the beginnings of music technically, that rudimentary sort of listening probably will not satisfy him for long.

Then, with the ability to read music, he will want to follow performances with score—at first, perhaps with only a piano score, but in due course with a full orchestral score. In that way he can make a minute study of the interpretations offered by different artists.

In the words of Schweitzer, the great French authority on Bach, "There lies the grandeur and the weakness of music, to have need of interpreters. A beautiful old picture makes the modern public accept it through its intrinsic value. Old music, on the contrary, will remain foreign to it just so long as it is not presented in a way that recalls a little modern music. The character of the work will necessarily change according to the spirit and the ideas of the man who undertakes to interpret it."

Now, thanks to the radio the student is able to check up on the interpretations of standard music offered by different artists.

He can acquaint himself with the ideas entertained about Beethoven, Brahms, Wagner, by such prominent conductors as Leopold Stokowski, Arturo Toscanini, and Serge Koussevitzky and with their methods of putting their ideas into practice. And in each case he will hear an orchestra of the first class as the responsive medium for the conductor's interpretation. He not only can take all this in through his ears, but if he so desires he can annotate his scores with indications of the dynamics and the tempi employed. Inevitable and desirable comparisons will follow.

If a listening group is concerned, instead of just one individual, then there is bound to be lively discussion. Accordingly, through the agency of the radio, we find the study of symphonic interpretation rescued from the remote and esoteric class for initiates only, where, let us say, Professor Einstein's equations reside, and become a living, vital, immediate, and tonic entity.

The same thing that is true of the standard orchestral repertory is no less true of choral music, music for the solo voice, for the violin, for the piano, and so on. The most important singers, violinists, pianists may be listened to with profit in the same analytical way. Obviously, as I have pointed out, this sort of study is of particular value to listeners who live far away from cities where the performers in question can be heard in the concert hall. It effectively explodes the pernicious superstition that the best music is somehow a citified affair or even snobbish.

To turn to opera, besides the condensed operas, there have been for several seasons the Saturday matinees of New York's Metropolitan Opera House, all offered to the unseen millions of potential radio listeners as *faithfully* as to the thousands within the opera house itself. Here are certainly *golden opportunities* for elevating musical taste.

Then, there is another and more intimate species of music such as has received special attention from the National Broadcasting Company's Music Guild. I mean those quintessential compositions that take the form of string quartets, or of trios, quintets, sextets, and so on. Actually, the programs of the Music Guild have not only listed the standard works that are heard in places like New York's Town Hall, but have enriched their gift by performing unfamiliar compositions that it is not profitable or feasible for chamber-music organizations to include in their regular series in the concert room. This contribution I regard as particularly significant.

There is another aspect of radio that I think none of us ought to overlook. The coöperative side. Radio is a coöperative enterprise, and all of us have a big stake in its future. Broadcasters and sponsors have millions of dollars invested in the production of radio programs, and listeners also have a big investment in broadcasting. Listeners have invested money in the purchase of radio sets, and to an even greater extent have invested their time—many hours of it—in listening to radio's offerings.

When a man buys a car, he endeavors to protect his investment in that car. He is interested in everything affecting its usefulness and, as a citizen, works for the construction of highways upon which he may travel with comfort, pleasure and safety. The purchaser of a radio should do as much. As a citizen of the radio world he should do everything in his power to encourage a sane, healthy development of radio's possibilities.

Radio is so young and has grown so rapidly that many of us have not yet come to realize our place in its setup. We are members of a great audience, some seventy millions strong. Both as members of that audience and as individual listeners, each of us has definite responsibilities to radio. We have a "radio job" to perform, so to speak.

Radio is pretty much like everything else. If we want to get the most out of it, we must put something into it. For one thing, we must use it wisely, studying the great variety of its offerings, and as I have already said, selecting those programs which best satisfy our individual needs and interests.

It is also important that we should listen not only intelligently, but if I may say so, courteously. Indiscriminate and inattentive listening will not give us a full return for our investment. We can't turn on our sets indiscriminately, listen with "half an ear", and expect to get the greatest possible pleasure from the time spent with our radio sets.

In the theater, the motion picture house, the concert hall and the lecture room, we observe unquestioningly certain rules of behavior, both physical and

mental, that help us to enjoy the program. We listen attentively. We resent being distracted, and we try to avoid distracting others. We do not talk to our companions throughout the entire performance, nor do we squirm or cough or rattle a newspaper. We avoid these things, not only out of courtesy, but in order that we, ourselves, shall be able to hear everything that is being said or played.

I am not saying that we should listen stiffly and formally to every radio program. After all, one of the most pleasant things about radio is the comfort and informality with which we can listen to its presentations. But when we have gone to the trouble of selecting a program which we particularly want to hear, it is only logical that we should listen with a reasonable amount of courteous attention.

Perhaps the casual attitude of some listeners towards radio programs is due to the fact that these treasures come to us without either expense or effort on our part. That, too, may account for the fact that many of us fail to applaud a good performance.

When we go to the theater we don't have to be told to applaud. We do it spontaneously. Even though we have paid the price of admission, we take this additional means of expressing our appreciation of the performer's efforts. Such applause means a great deal to actors, and radio performers are no different in this respect from other entertainers. They want to know that you enjoy their work.

That is why listeners should make a regular practice of sending a few words of praise, where merited, to stations, sponsors, and performers. Such a policy helps to insure the high quality of future performances. Radio entertainers who know that they have a large and appreciative audience, will make especially enthusiastic efforts to please that audience. Radio sponsors and stations that get support for a fine program are likely to keep that program on the air, and produce more of the same kind.

That is the way in which we can protect our investment in radio. We all have our ideas of what radio should be. There are certain practices we would like to see adopted, certain programs we would like to hear. If we want those programs presented and those practices adopted, it is highly desirable that we communicate our wishes to the broadcasters.

Broadcasters welcome constructive criticism. They want to know what the public likes. Sponsors spend over a hundred million dollars a year in order to entertain us and gain our good will. Broadcasting stations fill many of the hours of the day with sustaining programs—fine entertainment, upon which the station does not realize one penny of revenue. They are all business people, and it is good business to please their customers. That is why a little pile of penny postcards placed beside your radio can bring real dividends.

In the final analysis, the public is responsible for the type and quality of radio's presentations. Suggestions for the improvement of radio programs, jotted down and mailed to the station or sponsor, can bear fruit in the general raising of radio standards. As the members of the listening public become more articulate in expressing their approval of good programs, more programs of the same sort will tend to be introduced on the airways. In this way, each of us can play an active part in contributing to radio's growth, and we shall be insuring for ourselves continued and increased pleasure throughout the years to come. And we shall be doing our radio job and protecting our radio investment.

# MUSIC EDUCATION THROUGH RADIO

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[This is an excerpt from the introductory address by the chairman at the section meeting held in connection with the 1936 biennial convention under the auspices of the M. E. N. C., Committee on Music Education Through Radio. The meeting was held in an auditorium studio provided by the National Broadcasting Company and the program was arranged with the cooperation of the NBC Educational and Technical Departments. Part I consisted of addresses and demonstrations, excerpts from which are printed on pages following. Part II, which was broadcast over the NBC-WJZ network, was a one-hour musical program with interpolated discussion, planned to "give a brief survey of the main fields covered in modern school music education" (see program outline in Part II of this volume). In this connection it is significant to note that during the week of the 1936 biennial convention more than twenty network broadcasts were provided by the National Broadcasting Company and the Columbia Broadcasting System, including various program features and concerts, as well as a special NBC Music Appreciation Hour (Dr. Damrosch), broadcast from the Metropolitan Opera House, and the CBS American School of the Air, broadcast from Carnegie Hall.]

AN INCREASING INTEREST in radio is being shown by the Boards of Education throughout the country. Radio committees are being formed to make studies and surveys of radio and its relation to the classroom. New buildings are being equipped with radios, and quite a large percentage of schools throughout the country already have radio sets. It is important that those of us who are in the educational system should take this new medium of education into careful consideration. The musical profession in general were at first disturbed by broadcasting, particularly teachers, who felt that the inroad of teaching music through broadcasting would seriously affect their profession. But it seems to me that the radio can be made a stimulus and an incentive to seek the individual instruction and guidance that can only be given through personal contact. We, as music educators, can help to set the standards of excellence in every branch and in every phase of music.

The rural districts can hear playing and singing, in solo or in ensemble, of a quality not available to them in any other manner. More and more are the general listeners becoming discriminating in their appreciation of what is coming over the air. It is important that the music educators foster this discrimination through carefully outlined and well-planned programs. Leadership in this endeavor may well be under the supervision of a governing committee chosen from our midst—a committee that will be in constant touch with experts whose knowledge of broadcasting and its technique will help create a definite standard towards which our efforts will be directed.



## CHILDREN'S BROADCASTS IN OTHER COUNTRIES

DOROTHY GORDON

New York City



ANYONE WHO IS CONNECTED WITH RADIO WORK must realize how tremendous is its power, how much radio is still in its infancy, how much we are groping our way, yearning to turn this power into something creative and good, particularly when planning programs for children. Standing on a platform, facing an audience, delighting the eye, perhaps with colorful costumes, is very different from standing before a cold, impersonal microphone, striving to project all the personality possible to an invisible audience, to make that audience feel you, almost see you, as it were.

Quite early in broadcasting I discovered that the microphone requires a technique of its own. Curiously enough, songs that went over with great success on the platform were not for the air, and I found innumerable possibilities on the air that are not at all good on the stage. After letters began coming in throughout the country, I realized that the greatest success lay in stimulating the young listener to self-expression in activity of some kind and I discovered that it was important to entertain the listeners. There are many educators who do not like the word "entertain" in connection with education, but if they persist in that idea they will never make a success of broadcasting. I do not mean sugar-coating when I use the word "entertain"—I mean interest—I believe that *interest* and *entertain* are almost interchangeable words in broadcasting.

Because I was groping my way, I decided to go abroad and find out what was being done in broadcasting for children in other countries.

We skip lightly over France, for there broadcasting has always been taken as an amusement—an occasional diversion to enliven cafes and public restaurants.

Germany, on the other hand, was quick to realize the propagandist value of broadcasting. In Germany I found that Hitler had ordered radios in all the schools—nay, more than that—in many of the schools all the classrooms were equipped, so that the youth of the country could be kept in constant touch with the current movement. Of course, the political and the governmental were being stressed. It was the ideal way of reaching the youth of the country in one swoop. But, aside from the use of the radio as propaganda for German Nationalism, the general broadcasts for children were not being neglected and had a definite cultural value. I found programs in Germany that were astounding. I am speaking now not only of the school broadcasts, but the children's broadcasts that went into the homes. Children of the tenderest ages were listening with attention, with eagerness and delight to songs of Schubert, Schumann, Brahms, Mozart and charming old folk songs. Music of the masters was their daily fare. They heard it in their cradles—they were absorbing lovely things that would guide their musical taste for all time.

In Italy, Mussolini, at that time, had not ordered radios, but was begging for sets from the public, asking that these be donated for the schools, so as to foster the need of acquainting the youth with the Fascisti platform, through the medium of the radio. When I was there—in 1933—I found no definite school programs, but the general programs were of a fairly high quality, devoted to the classics in literature and music.

In the Scandinavian countries I found broadcasting was being conducted under the most ideal conditions, especially in Denmark, which has the children's hours arranged and supervised by a committee appointed by the Danish State

Broadcasting, but the actual management of the broadcasts is in the hands of a highly efficient and cultured person. The school broadcasts are arranged and supervised by a committee set up by the Board of Education. These broadcasts include all subjects that correlate with the school curriculum. They have language lessons in Swedish, German, English and French. The broadcasts which go into the homes are also supervised by an education committee. The music programs include Danish songs and ballads, How I am to Enjoy Music, Music of All Nations, the History of Music. Once a week they bring famous men and women to the microphone to tell the young people the dearest memories of their childhood. The children get nothing else. They seem to be perfectly happy and satisfied without the silly dramas, banal humor, exciting, adventurous stories that some people feel our children here must have to keep their interest alive.

In England I found the British Broadcasting Company experimenting with many types of programs for children. They feel that broadcasting for children requires a special and peculiar technique. They stress personality. They feel that given the right person, the right method, that broadcast lessons can hold the attention of a class of children as firmly as a visible teacher, and sometime can command even greater concentration. After a great deal of discussion as to who should give broadcast lessons—teachers, experts or celebrities,—they finally decided that the broadcaster must, above everything else, possess, along with the right credentials, the kind of personality which compels attention and response, and the imagination to present the subject for broadcasting. They feel that children's broadcasts can supply a background for the general curriculum and can give certain things which the ordinary school cannot supply—concerts of first-class music, expert teaching on musical subjects, the opportunity to hear foreign languages spoken as they should be spoken. The B. B. C. encourages the closest coöperation between teacher and broadcaster. They are constantly trying to work out methods by which those who give the broadcasts may judge how far they are reaching the children. Oftentimes, records are made of a broadcast before it is given. It is then broadcast from the record so that a broadcaster may actually sit in a classroom and watch the effect of his own lesson on a typical class. They feel that with reasonably good reception, a reliable radio, a room free from interruption, and with a sympathetic and enthusiastic personality to give the music broadcasts, children of school age may receive through broadcasting a deep feeling about music and can learn to listen to music with understanding and intelligence. Children can learn the rudiments of musical form and musical language, the sound of the different instruments in an orchestra, something of how music is written.

Before leaving England, I want to say that in my conferences with the various heads of the departments I found nothing but the highest praise for the school programs that we are broadcasting here in America.

And now I come to Russia. You will understand why I have left Russia until the last when you hear what the Union of Soviet Socialist Republics has been doing for the children.

A Russian was asked recently, "Why is the Soviet Union concentrating so thoroughly upon the children?" The answer was, "Because all our hopes lie in the youth of our country." Just as Italy and Germany realize that the child of today is the adult of tomorrow, and with concentration upon the young people a future Fascist and Nazi is assured, so does Soviet Russia realize that the future of the Union lies in the meticulous guidance of its youth. But Russia is not satisfied to use the children purely as propaganda material for the future

State. She wants to build up a cultured nation. Therefore, the government has undertaken to bring knowledge—art—to the young people, through the films and radio. She has divided the children into three definite age groups—pre-school ages from 5 to 7; the primary from 8 to 11, and then from 12 to 15. The programs for the pre-school and primary children run fifteen to twenty minutes, and are made up of folk songs, simple classical songs, including the German romantic composers. Within a year all children must be able to sing several songs correctly by heart. In an art song they must know the name of the author of the poem, as well as the composer, and all children must have attended at least one opera, one concert and one symphony.

For the older children, the broadcasts are longer, sometimes running forty-five minutes, and include concerts of symphonies, chamber music, opera, stories of the composers, song recitals and single lessons about the different instruments. In all broadcasts, the children are encouraged to take active part. All the broadcasts are under the supervision of the Commissariat of Education. All programs are carefully chosen, carefully discussed, and children's reactions are observed. In fact, even his heartbeats and muscular responses are recorded with special instruments. The opinion of the child is taken into careful consideration.

All the broadcasts are planned in series several months in advance. The local stations receive their instructions through the central house, so that the children are prepared for the listening, and the listening of the child is controlled by the adults. A program designed for the thirteen-year-old would not be listened to by a pre-school age child.

This may all sound very formidable, and yet it is not so. Through all of the broadcasts, those in charge of the programs, while primarily concerned with developing the child's knowledge and raising his taste to a high cultural level, are always cognizant of the fact that through these programs there must be laughter and fun, and that the children must be entertained.

It seems extraordinary that so much is being done not only through the schoolroom, but in extra-curricular fields outside of the classroom.

You can readily understand that I came back to America thoughtful, wondering and determined that we must also concentrate upon our youth, not from the standpoint of regimentation and propaganda, but with a definite ideal of creating in the child mind a better understanding of other nations and other peoples through art and through music.

Of course, it would be impossible in this country to control the child's turning of the dial, nor would we want to do it—but it certainly would be possible to have all children's programs prepared under the supervision of cultured, intellectual persons, whose primary idea would be to give the children of the country a better understanding of music, and in this way make definite progress towards developing future discriminating and cultured adult listeners.

I think that there is no greater agency in this country than this very body of music educators—you have the potentialities that would make it possible to have this great power—radio—used towards the creating of an adult who would be a happier human being because of the inner resources that come from the understanding, the love and sensitive reaction to beautiful music.

## A MUSIC PARTICIPATION PROGRAM

[Introduction to a Demonstration]

ERNEST LAPRADE

NBC, New York City



THE "Music Participation" radio program has a threefold purpose: *First*, to supplement the splendid instrumental work now being done in our schools; *Second*, to furnish an outlet for the enthusiasm of amateur instrumentalists; *Third*—and most important,—to encourage and facilitate the carry-over into post-scholastic life of the musical interest and skills acquired by our young people in their high school orchestras.

What we propose is to broadcast each week a half-hour program of orchestral music, in which anybody who plays an orchestral instrument—or the piano—can participate. The programs will be published in advance for each series of ten broadcasts, and will be mailed without charge to anyone requesting them. The program leaflet will also give the prices of orchestral parts and the sources from which they can be obtained; and you may be interested to know that a plan has been worked out with the music publishers whereby a complete set of parts for the series of ten programs can be offered, through local dealers, at approximately one-third the usual retail price. By this arrangement, the total cost to the participant for a series of thirty broadcasts would be \$2.00..

The compositions have been selected from the contest lists of the National School Orchestra Association. Members of school orchestras will therefore have an opportunity to rehearse their parts at home, with a professional orchestra offering standard interpretation in the matter of tempi, phrasing and so forth.

Amateur musicians—who are more numerous than is generally realized—will have an opportunity to indulge in that chief delight of the music lover, ensemble playing.

But the most valuable outcome of the project will, we believe, be the encouragement it offers to graduates of our high school orchestras to continue their practice of music after they leave school. Groups may be organized for joint participation in the broadcasts. We shall offer to help in the formation of such groups by establishing contact between individuals in any community; and our fondest hope is that such beginnings may lead to the foundation of local orchestras.

With the aid of the young musicians on the stage before you, we shall try to show how such participation would work.

Now a word as to method of the broadcast. The first thing, of course, is to make sure that all the instruments of our far-flung orchestra are in tune. Therefore the "A" will be sounded at the beginning of each broadcast. Then there will be a few words of instruction regarding the first composition. For this demonstration I've chosen a piece so familiar that no comment is necessary, except to explain how we shall begin and where we intend to stop. [Here followed the demonstration.]

# DEVELOPMENT OF CREATIVE MUSIC BY MEANS OF RADIO

ARTHUR S. GARBETT

*Educational Director, NBC, Pacific Coast*



THERE ARE TWO activities identified with radio on the Pacific Coast, about which I would like to speak this morning. The first is the Standard School Broadcast and Standard Symphony Hour, which have been running now for eight and nine years respectively; and the second is the more recent New World program, in which both speech and music are used to stimulate the interest of parents in the problems of education in general. In both programs music is integrated with other subjects, resulting in creative work of one kind or another.

The Standard School Broadcast is a course in music appreciation which was originated under my direction eight years ago, to promote a better understanding of the music played by the leading Pacific Coast symphony orchestras during the regular Standard Symphony Hour. Both programs are commercially sponsored, but they are entirely free from advertising. They originated before the wires were up connecting the West Coast with the East, and have now become an established institution. About 2500 schools in California, Oregon and Washington now listen to the Standard Schools Broadcast, and some 313,000 students listen to the two lessons in music appreciation then given: one for elementary students, and the other for high schools.

A small instrumental ensemble is used for illustrative purposes, piano and strings, with woodwind, brass and percussion instruments added, so that in the morning at school students may become acquainted with such instruments individually as a preparation for hearing them collectively during the evening Standard Symphony Hour, when they listen at home, with parents who may themselves have heard the morning lessons.

Each of the two lessons is based on a special study number selected from the evening symphony program. Each lesson is complete in itself; but a complete course is laid out for the school year; and three main topics are treated in groups of lessons appearing in rotation. Each group, a unit running for three or four weeks at a time, has a separate main topic: history and biography of music; theory of music describing the uses of harmony, counterpoint, form and instrumentation; and characterization, describing the different styles of composition—programmatic or descriptive music, pure music, operatic, and so on.

The course is one devoted to music appreciation; but care is taken to integrate each lesson with related topics, so that the lessons are of interest to students of English, social science, dramatics, art and kindred subjects. A teachers' manual is provided, giving the background of each lesson, and suggesting correlations to guide the teacher. Demands for this manual come to us from all over the country, but owing to the high cost of production, distribution is limited to teachers and group-leaders in the three states covered: California, Oregon and Washington.

I have described this program at length, because a most interesting development of its use, especially in connection with the correlation work, has been the powerful incentive given to creative activities on the part of the student in fields other than music. Many teachers of correlated subjects use the Standard School Broadcast in connection with their own project-teaching. The result is that every year brings forth a proliferation of paintings, poems, designs, costumes, modellings and craftwork owing direct inspiration to the radio broadcast. Each student listening interprets such ideas as he gains from the broadcast in

terms of his own medium of self-expression—writing, painting, modelling, as the case may be. Thus radio becomes a direct incentive toward creative expression. Much depends on the classroom teacher, of course; but where she makes the effort, the student ceases to be merely a quiescent listener, absorbing information coming from the outside, and becomes instead an active participant, listening quietly for the time being perhaps, but ever on the alert for ideas to use in his own creative efforts.

While the Standard School Broadcast has proved a valuable incentive to creative effort in art and literature, and kindred media, it has as yet done little to stimulate creative effort in the field of music itself. In this connection, therefore, I turn to the second program, "The New World." This program is addressed to parents and not to children, and has not affected school activities in any way so far as I know. But the nature of the program has at times compelled me to write music of my own to illustrate certain points, or to integrate the spoken words of prominent educators appearing on the program with music played by a stringed ensemble.

The New World, which covers the entire Pacific Coast, is sponsored by California Teachers Association; it was, in fact, initiated partly through the efforts of Mr. Willard Givens shortly before he became executive secretary of the National Education Association. Its purpose is to create goodwill for the schools and education generally. It is addressed to the fathers and mothers of children now in school or college, and explains to them the modern ideas often better known among teachers themselves than among parents whose help the teachers need if they are to carry on the many new duties imposed upon them by our changing conditions.

The speakers are of all kinds—classroom teachers, principals, superintendents, college professors, specialists in certain fields such as agriculture, domestic science, languages, social science. They are drawn from both rural and metropolitan centers in the state of California and frequently from points in neighboring states. The California Teachers Association provides the speakers, and in addition on occasion, groups of students to illustrate the teaching methods, particularly in the field of music. The National Broadcasting Company furnishes the studio time and network facilities, a permanent musical ensemble, and such services as I can myself render in preparing the script, editing the talks, writing interviews, and preparing, arranging, and at times even composing, music appropriate to each individual program. (To facilitate matters, I have been given administrative charge of this program by the Association, which believes as I do that a radio program should have variety of incident, climax, balance between the spoken word and the music, and integration of each with the other—in short, unity of design from start to finish. For artistic results, these are best left in the hands of one man, who has the time and the technical knowledge to do the work.)

Some time ago, the speaker of the day, John A. Sexson of Pasadena, chose English literature as his topic. Since I could not find enough music that I felt exactly fitted his subject, it seemed necessary to write something for the purpose, and at a later date, another speaker on California history obliged me to write a piece called "Poker Flat," based on old Gold Coast tunes. Some other such numbers followed and it became evident that the needs of radio education were forcing the broadcaster to provide new music appropriate to such needs.

Discussion of the subject with the many educators who appeared on this program and with my many friends among the supervisors indicated that

exactly such music is needed in the schools themselves. In these days there is much talk of integration of subject matter, and the breaking down of the old compartmentalism which kept music, and even such related subjects as English, dramatics and social sciences, apart from each other. The solution of this difficulty is one for school men to settle. But if music is to be related to other such subjects, it seems evident that new music will be needed appropriate to the purpose. It would seem wise also to give students themselves encouragement in writing their own music. Or if not students, then others capable of doing the work. It seems to me that the kind of music needed for correlation work in schools is precisely the kind of music we need in radio education, and each may become an incentive for the production of the other. With this in view I have already taken such steps as are possible in my own immediate neighborhood of San Francisco. Professor Elkus at the University of California is encouraging students of his composition class to write music with radio in view, credit being given them for such work toward their degrees. I have promised when possible to broadcast any suitable music of this kind which may emerge. Other steps are being taken by degrees to encourage a creative movement beginning in the schools, even to the extent of looking for means of publication for any worth-while efforts resulting from such a movement.

In short I hope and believe that a time will come when the needs of education in America in this our day will stimulate our young composers to produce music of their own kind, at their own age level, for their own use in an integrated system which will enable the whole school to serve the whole child. I believe also that radio broadcasting can be a great stimulus toward such creative activities. I do not, of course, expect every child to become a composer, but it is to be hoped that out of the huge number of students now studying music some few will appear who can write music that they and their classmates can use, and that radio may become a valuable auxiliary for such a purpose. Insofar as I have been able to do anything to bring this condition about on the Pacific Coast, I have found that it aids tremendously in bringing educator and broadcaster together in a common service to the children of our day and to mankind.

## TEACHING MUSIC BY RADIO

[Introduction to a Demonstration]

JOSEPH E. MADDY

University of Michigan, Ann Arbor



THERE HAS BEEN much discussion among educators in recent years concerning the place of radio in education. The outcome of many experiments seems to indicate that the chief function of radio in the schools is to stimulate and supplement the work of the classroom teacher. In music, however, radio instruction can probably go a bit further than in any other subject. Although I doubt that it can ever supplant the personal touch of the classroom teacher, after six years of actual experience in teaching music by radio, I feel qualified to state that in the *beginning stages* radio instruction may be more fruitful than personal instruction, especially as a means of discovering talent.

I believe we all acknowledge the value of the Damrosch Music Appreciation Hour as a means of interesting young people in music and in creating a desire for further music experience. My aim is to carry that desire a step further, to the point where the pupils learn to play tunes on whatever musical instruments they can get their hands on. When they reach this stage I say "good-bye" and invite them to find a teacher who will carry them on through the various stages of technical skill that lead to musicianship.

My job, as I see it, is to teach music, not technique. I am not greatly concerned as to whether my radio pupils know the pitch names of the notes; whether they know a sharp from a flat; whether they read music or not; or even whether they use the right fingering—so long as they learn to play tunes they like, well enough so they will enjoy playing and that their parents and friends will enjoy hearing them play.

My aim is to stimulate interest and discover talent. For this purpose radio has no equal. The radio pupil, to begin with, is the half-hearted pupil who has a mild interest in music and who might consider trying a lesson or two if it cost nothing and if the teacher would refrain from scolding if he failed to practice. Radio lessons appeal to him for several reasons. They are free. He knows he can quit any time he chooses, by merely turning the dial button, and he can skip practice whenever and as often as he pleases. If he enjoys the first lesson he decides to try the next, and so on. If he likes the tunes taught, he practices between lessons. He makes no promises, spends no money and obligates himself not at all. If he is self-conscious, he may take his lessons at home in privacy.

The radio teacher is at the mercy of his pupils. If he fails to keep all of his pupils enthusiastically busy every minute of every lesson his class dwindles. If he develops and maintains lively interest throughout every lesson his class grows. Think how much better all teaching would have to be if this condition existed in every classroom!

During the past six years I have broadcast about 275 half-hour music lessons in the playing of band instruments, stringed instruments, and in singing. Last week I completed a series of eighty-one broadcasts begun last October. Nineteen of these lessons were in the playing of stringed instruments (violin, viola, 'cello, bass); thirty-nine were in the playing of band instruments (twenty were broadcast from station WMAQ, Chicago, and nineteen from station WJR, Detroit), and twenty-one lessons were in elementary singing. I had about twice as many band pupils as stringed instrument pupils, and about ten times as many singing pupils as band pupils. In all I taught about 80,000 pupils by



radio during the past six months. The stringed instrument pupils learned to play forty-three pieces in nineteen lessons; the band instrument pupils learned to play fifty pieces in twenty lessons. The singing pupils learned to sing ninety songs in twenty-one lessons. Lesson material for the pupils was furnished at production cost by the University of Michigan and by the National Broadcasting Company. Instrumental instruction books were furnished for twenty-five cents a copy and song books for fifteen cents.

The procedure is simple. I use two adjoining studios, separated by double windows. In one studio I have a studio band, orchestra or choir, of professional musicians, university students or high school students. This group demonstrates for the pupils by sounding tones and chords and by singing or playing phrases to be repeated by the pupils at the receiving end of the lesson. In an adjoining studio I have a class of beginning students, who sit facing a radio receiving set from which they receive their instructions. By watching these pupils I am enabled to synchronize the speed of the lesson with the average ability of the pupils taking the lesson. The classes in schools are in charge of a teacher, school janitor, town minister or other adult, whose duty it is to see that the pupils are ready to receive the lessons and that they pay attention to the directions.

Whenever I have a few spare hours I visit some of my radio classes, for the purpose of ascertaining wherein I have failed to accomplish the objectives of the preceding lessons. I learn something from every class I visit, and in this way I believe I am improving my teaching technique week by week. The old familiar maxim "Teach less so the pupils can learn more" applies with particular emphasis to radio teaching. My radio pupils are teaching me to keep my mouth shut and let them play throughout the entire lesson period, even if they are left with several unsolved problems at the end of the lesson. The purpose of every lesson, radio or otherwise, should be to increase the students' power to solve their own problems.

I have been asked to demonstrate two phases of radio music teaching. First, a band instrument class, as I *have been teaching* and second, a general instrumental music class as I intend to teach in the future. [Here followed a demonstration of radio instruction in the playing of band instruments.]

During the past year or two I have had a growing suspicion that I was not accomplishing what I had set out to do by means of radio music instruction. I have been devoting four half-hour periods weekly to three types of radio lessons, all in music, but my instruction has been limited to symphonic instruments and singing. There has been an insistent demand for radio lessons in piano, accordion, guitar, ukulele, harmonica and other instruments. These demands were ignored because I hadn't the heart to ask for more radio time and because I had a guilty conscience.

If music is music regardless of the medium, then music teaching should be music teaching, regardless of instruments or voices. Is it possible to ignore technique and teach just music; to include all necessary technical directions in the instruction material by means of pictures and printed text matter, so that one music lesson will provide the stimulus and guidance for a general musical awakening? What of the twelve million rural school children in America who have little or no musical opportunities? Can radio bring them a musical experience otherwise denied them?

My first effort to answer this question was to provide a drum book for the radio music course, with explanations printed above the music of each piece, so the pupils might learn to play drum in the radio class without the

necessity of my taking time to guide them technically. It worked. Now most of my radio band classes include drums, although I never mention drums in my broadcasts.

I propose, next year, to broadcast one general thirty-minute music lesson each week, and each lesson will include singing as well as all band instruments including drums, all bowed stringed instruments, all plectrum instruments such as ukulele and guitar, also piano, harmonica and accordion. Is that revolutionary? Is music music, or technique? Let us see if it can be done. [Here followed a demonstration in which Mr. Maddy gave a radio lesson to a class of twelve sixth-grade pupils using miscellaneous instruments with which the children had had no previous experience.]

Friends, I think we have much to learn about music teaching. Why does nearly every home in our broad land harbor one or more idle musical instruments? Did the people purchase these millions upon millions of musical instruments merely for the privilege of storing them in their attics? We, the music teachers of America, are charged with the failure of music to function in every home. It is our duty to make music learning so simple, so inexpensive and so attractive that everyone who is sufficiently interested to purchase a musical instrument or a song book will be able to learn to play or sing at least one song before he tires of the new acquisition.

Every unused musical instrument, every song book, is a corpse which we can revive in the service of humanity. Are we strong enough? Are we courageous enough to accept this challenge?

# OPERETTAS AND OPERAS IN THE SCHOOLS

## COMMITTEE REPORT



THE FOLLOWING REPORT of the Committee on Operettas and Operas in the Schools is a result of an intensive study of the aims, methods, conditions and material in this field of public performance. The collaboration of ideas was achieved through correspondence and questionnaires after a thorough survey was made by the members of the committee.

It is the wish of the committee to clarify the situation which confronts us all—the educational aims and ideals; the methods of procedure, and choice of material; the faults attendant and suggested remedies; and to evaluate the place of this music activity in the modern educational panorama. Since that picture now demands “fusion,” “integration,” “orchestration,” “coördination,” surely no phase of music production is so all-embracing in its demands upon the educational forces of a school as the opera, the preparation of which requires activity with large groups in many departments over a long period of time.

Perhaps nowhere in the field of public performance is the potential producer or director confronted with a more serious problem. Depending upon the solution, lie the happiness and success of the student groups involved, as well as the satisfaction of the appetite of a capricious and often uninformed public.

The demand for this form of entertainment (the annual school opera) obtains in many communities in the United States to such an extent, that music, as a legitimate subject in the scheme of education, is thrown out of balance almost to its own undoing—that is, opera is produced as a spectacular exhibition and entertainment, rather than as a happy, aesthetic expression leading directly or indirectly to a stimulated interest in music and the allied arts, and to a definite and continued enjoyment in active participation in other phases of music expression and appreciation.

Opera, a delectable phase of music and dramatic activity, is fraught with much anxiety to the director, no matter how happy are the conditions of willing and joyous coöperation of all departments involved, because, unfortunately, in many communities, a teacher's professional security is maintained only in consequence of his ability and success in pleasing the public. Therefore the challenge is keen and ever present wherever public performance is demanded when these conditions obtain. The average director of music is faced with possible failure because he is not professionally equipped to take on this type of direction, since it requires special skills to organize and produce an opera or operetta.

If this seems an essential activity, and judging from the number of operas produced each year throughout the United States one would infer that it is, then surely it is time that schools of music, where teachers are trained in their profession, should add to the required course of study a course in opera or musical play production, with ample opportunity for practical application of essential principles and ideals involved, under experts who are equipped to teach and inspire the young neophyte. There should be a practical study of the history of the stage and its vernacular—the drama, speech and voice projection—the management of drills, dances, stage grouping and stage picture—the matter of costuming, and make-up—the manner of conducting choruses and orchestra. Above all, there should be lessons in what *not to do* (which after all is a matter of taste and judgment) to the end that when the opera is over,

the audience goes out satisfied—happy and wishing for more,—while the entire cast and directing staff can go home feeling that the mighty effort was worth while from every angle including that of having had a good time during the weeks of preparation and concentrated rehearsal.

#### THE REPORT

The committee agrees:—

(1) Operas and operettas should be given because: (a) Youth craves dramatic, musical, and artistic expression for which the opera supplies the vehicles. (b) Opera stimulates social group expression or "team work" toward a common goal. (c) Opera combines many social activities and departments in preparing for this public event. (d) It is a strong means toward the end that students shall be stimulated to love and demand one or more of the fine arts as a lasting interest. (e) It is one way of informing the public about what can be accomplished in music in the schools.

(2) In choosing operettas we are agreed that the plots, lyrics and dialogues should equal or compare favorably with the literature that the student is asked to read in his English classes; and that the music shall be worth rehearsing and remembering without boredom to student or teacher.

(3) In choosing operas, it is suggested that they be "choral" in nature with solo singing reduced to a minimum because of the physical and vocal limitations of the young performer—and because, too, the idea in producing opera is to give the music and dramatic experience to a larger number than would comprise the average cast of a play.

(4) The school orchestra should be used for the accompaniment of the opera—reduced to a small light ensemble for the solo voices and small singing groups, and increased in size and instrumentation for the large choruses; using the "full" orchestra for overture, drills, dances, intermezzi, and grand finale.

(5) Common faults attendant on opera giving: (1) Over-length performances, (2) introduction of extraneous numbers.

We are agreed that long amateur performances are fatal. The average operetta in the grades should not last longer than one hour and a half; and in the high schools, two hours should be the limit. There can be a material reduction of the time if the overtures are mercifully shortened, the number of verses to the songs be reduced, and if encores be practically eliminated. (Few amateurs are successful in sustaining the interest through many verses and repetitions, and furthermore, the encores retard the progression of the performance.)

It is suggested that extraneous matter such as interpolations, both vocal and orchestral, foreign to the opera, be omitted; and that the opera be not confused with the concert with detriment to both forms.

(6) We feel that the choice of proper material, as to plot and dialogue, in the lower schools should be in the realm of the experience of the children taking part, and not a premature emotional experience that can only result in travesty from any angle. The realm of fantasy is ever the solution. (Note the popular appeal of the Walt Disney pictures of fables, myths, and fairy tales.) The imagination is stimulated in the world of "make-believe" and adventure.

Definitely—the romantic opera with love theme has no place in Junior High School.

(7) The amount of cheap and ordinary material on the market is appalling, and tells a pathetic story of what is bought and produced—of precious weeks of rehearsing driven without satisfaction or profit to anyone.

It is regrettable that some publishing houses have taken excellent works and simplified them beyond recognition for consumption in the schools—standard light operas arranged for treble voices with plots over the heads of the children; grand opera, denatured for high schools. "A little knowledge is a dangerous thing." Only serious-minded educator-musicians are able to make necessary adjustments and still keep the work intact.

Since adjusting and cutting standard works without injury to the score goes on even on the professional stage, surely wise and necessary adjustments may be made for the amateur with profit and pleasure to all concerned—automatically preserving this music literature and enjoyment in its performance to our posterity.

There is ample material at hand that can be used without adjustment. Some of our colleagues have done excellent things for schools in need of opera material.

Unfortunately many teachers "at bay" for choosing opera, fall back for help on music catalogs which, for commercial reasons, often make extravagant reviews of mediocre works.

(8) We suggest that the costume opera or play be chosen not only because of the resultant beauty of the stage pictures, or historical and fantasy value, but because the costume masks the youthful figure and helps the young actor to forget himself in the part which he is enacting. Period costume is not only a part of the education of those taking part, but of the audience as well, both student and adult.

There is not room in this report to list all of the possible material at hand. The following list merely suggests types of worthy operas and operettas:

### Types of Operettas, Comic Operas, and Musical Plays Recommended for Public Performance in the Schools

(For key to publishers see page 234)

- Franz Abt..... Snow White. Time 45 minutes. For unchanged voices.  
 A. Scott-Gatty..... (1) Rumpelstiltskin. (2) The Goose Girl. (3) Three Bears. Fairy tale operettas or extravaganzas. Time of performance about 1½ hours. For all grades and ages according to the plan of the director. [BHB]  
 G. A. Grant-Schaefer..... Operettas. Excellent for the grades. [APS]  
 Jessie L. Gaynor..... The House that Jack Built. An extravaganza for grades I through VII. [JC]  
 Charles Vincent..... The Japanese Girl. For girls' voices, three-part. Good for junior or senior high school.

### FOR SENIOR HIGH SCHOOL OR COLLEGE ONLY

- Gilbert & Sullivan..... (1) The Mikado. (2) Pinafore. (3) Pirates of Penzance. (4) Gondoliers. (5) Iolanthe. (6) Ruddigore. [WP]  
 Edward German..... (1) Tom Jones. (2) Merry England. Excellent choral operas.  
 Louis Woodson Curtis..... (1) Pierrette Among the Shepherds. (2) The Marriage of Nannette. [CFS] (3) Briar Rose. (4) Joan of Nancy Lee. [TP]  
 Reginald DeKoven..... (1) Robin Hood. (2) Fencing Master. (3) The Highwayman. Beautiful works. Heavy "light opera." [T-W]  
 A play by F. Burnand  
 Music by Sir Arthur  
 Sullivan..... Cox and Box. A splendid farce for three young men. Tenor, baritone, bass.  
 Gilbert & Sullivan..... Trial by Jury. A cantata-musical farce. Time about 45 minutes. [TP]  
 Joseph Clokey..... Pied Piper of Hamelin. Cantata or operetta. Time 2 hours. [CCB]

## BOOKS FOR PRODUCERS OF SCHOOL PERFORMANCES

- Kenneth Umfleet..... School Operettas and Production. [CCB]  
Wilson & Jones..... Stage Book on Presentation of Operettas. [GH]  
Frank A. Beach..... Preparation and Presentation of the Operetta. [OD]  
Fuchs ..... Stage Lighting.

Respectfully submitted,

## COMMITTEE ON OPERETTAS AND OPERAS IN THE SCHOOLS.

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# CONTESTS OR FESTIVALS?

## A SYMPOSIUM

[NOTE: The Festivals and Activities Council is an auxiliary of the M. E. N. C. Committee on Contests and Festivals, including in its membership representatives of the various state, regional and national organizations and institutions sponsoring school music contests and festivals. Among the purposes of the Council: (1) To aid in developing coöperation and coördination within and between the various units represented; (2) to facilitate the services of the National School Band, Orchestra and Choral Associations through the medium of the National Committee on Festivals and Contests; (3) to aid the coöperating organizations in raising and equalizing the educational and musical standards of festival and competitive enterprises in the school field, and (4) to assist in maintaining, through the headquarters office, a clearing house and information bureau for all matters pertaining to district, state and national contests and festivals. At the first meeting of the Council (M. E. N. C. biennial convention, 1936) the program arranged by Chairman Joseph E. Maddy included a discussion of the various features and achievements of contests and festivals—and their respective merits and faults. Excerpts from prepared papers presented in this symposium are printed here. Other papers on related topics follow.]

### What Have Contests Done For Music Education?

C. STANTON BELFOUR

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ANY SURVEY of the American musical scene reveals the important role of music contests to the community. The joy of achievement is response to a challenge. A contest of groups is one kind of challenge to any community. It has been found from experience that the "state-wide community" offers the solution for the field of interschool contests. Rural areas can best be grouped into the county unit to serve as the community for recognition of achievement. There are problems of geography, coöperating agencies, existing units, and imaginary lines of demarcation which affect the organization of a contest program. From the ranking of players to first chairs in sections of bands and orchestras to the ranking of school units representing their respective communities—town, township, city, county, district, and state—the stimulus afforded by contests has brought Bach, Beethoven, Brahms, and the others of the glorious company of craftsmen to many communities which, without a contest program, would be denied opportunities to achieve.

Several years ago Augustus Zanzig told us what music does for people.<sup>1</sup> The reason, he says, for having challenges in music, essentially contrary to the spirit of musical expression, is that they tend to carry the performer beyond the inertia and often uninteresting steps of elementary study to a high degree of skill and craftsmanship which will hold him. We learn by doing. We like to do those things in which we are skillful. Given an opportunity, we are likely to continue without artificial stimulus.

In all play there is an element of competition. There is a biological basis of competition, a genetic development, and pedagogy of rivalry. Animal behaviourism is replete with illustrations of the contest as a stimulus to learning. The play of young animals, instinctively or compulsory, aids the "survival of the fittest" for the preservation of the species in the animal communities. Primitive peoples were quick to discern the tremendous teaching power of contests. The "glory that was Greece" reveals that the Hellenic people taught athletic skills, military practices, oratory, drama, poetic composition, and many other activities by means of their great games and festivals. In the middle ages, the skilled schoolmasters were the Jesuits, and we find them committed to competitions to stimulate learning. Tournaments and jousts are synonymous with feudalism, and feudal contests taught the young the arts of

<sup>1</sup> *Music in American Life* (prepared for the National Recreation Association), Oxford University Press, New York, 1932.

war, lessons in sportsmanship, and knightly conduct. Our Welsh friends have become the greatest choral singers in the world, largely by means of national contests which antedate man's recollections. American pioneers in the frontier forests, prairies, and plains mastered wood chopping, corn husking, and horsemanship by means of the contest. Today in Soviet Russia, Fascist Italy, and Nazi Germany one finds the rulers encouraging mass competitions.

All of these contest examples have one object, namely, to fit the young in their leisure for duties and skills in adult life, toward a mastery of the environment in the community in which the individual happens to live. Schools are supposed to train for life, and since life itself is a contest, what better agency exists to create lifelike situations and stimulate learning than the interschool contest?

But the contest idea has its opponents as well as its proponents. There is in American educational thought today a hang-over from Rousseau and his school. The Rousellian view sets forth that the desire to learn should arise from interest in the subject itself, entirely free from extraneous motives. Horace Mann, the great American exponent of this attitude, inveighed against contests and many theorists have followed him.

Nevertheless contests are organized in every one of the forty-eight states. They have made steady progress as an integral part of the curricular and extra-curricular activities of American schools. Our whole grading system, marks, distinctions, and honors for scholastic attainments are in direct violation of the teachings of Rousseau. State-wide athletic leagues prevail in all the states, and there are more than forty state debating leagues. And music contests are organized in thirty-four states, exclusive of a few interstate leagues.

The value of a contest is enhanced by having the participants engage in it in a representative capacity. The intramural contest can only be ideal in schools large enough to have a program of sufficient range and variety to satisfy the competitive urge of its pupils. The difficulty lies in providing the competitive units. Dividing even a large school into "reds and blues" is uphill work. Many schools find solace in the festival, but there is a difference between just singing and singing one's head off. Perhaps the ideal solution is a combination festival-contest.

Contests in music, like challenges in all other fields, are only the means toward the end. Like the poor, they shall always be with us. It is important to house them in an impartial agency, control and limit them to the standard events, and administer them intelligently.

A state-wide program of music contests can, if it is supervised, controlled, and administered, accomplish the following:

- (1) Encourage an interest in music by promoting concerts in which representatives of many high schools may join.

- (2) Make it possible for large numbers of students to hear music of outstanding worth.

- (3) Demonstrate the accomplishments of high schools in their music courses and organizations.

- (4) Set standards for high school music.

- (5) Acquaint high school students with the progress in music in other schools.

- (6) Give an incentive for intense and sustained preparation.

- (7) Recognize outstanding merit.



One can make a strong theoretical case against music contests. A strong case can also be made against meat eating, but meat eaters we are and perhaps always shall be. We face a condition, not a theory. The "nervous strain" bogey has been raised often as a contest "evil." But life just cannot go on without a certain amount of nervousness. Contest performances teach us how to control this nervous strain and how to get results in spite of nervousness and excitement. Much criticism directed toward contests results from the commercialization of many competitive activities. Newspapers and magazines are full of all kinds of contests and each day's radio program lists advertising or programs with the contest as a bait to its listeners. Objectivity is sometimes an evil, but it can be controlled under proper auspices. The fact remains that no part of our school work does as much as a program of contests in the matter of creating lifelike situations in which the individual is taught self-control, good sportsmanship, concentration of effort, the value of fair play, hard work, and careful preparation.

A sound program of music contests has certain requisites which can be cataloged:

- (1) Include in the program only those events which are "legitimate" in the music education curriculum.

- (2) Anchor the contest to the schools and obtain the coöperation of leaders of school music.

- (3) Vary the program so that it will appeal to many schools and attract wide participation.

- (4) Coördinate the contest work in the state by coöperating with all of the various agencies so that the program will be unified.

- (5) Emphasize the exhibitory features of contests so that they are events of a public nature rather than mere tests or examinations.

- (6) Obtain competent judges (always from the school music field rather than from the professional groups), since a contest is no better than its judge.

- (7) Devise the regulations in such a way as to assure the participation of bonafide high school students. Do not burden the schools with too much "red tape."

- (8) Introduce educational features when possible, such as sight reading and clinical features.

- (9) Confine all business communications to public school officials; avoid commitments to interested relatives and friends.

- (10) Prescribe test pieces throughout in order to assure better adjudication and standards.

- (11) Withhold release of test pieces within reasonable limits in order to avoid too much sustained preparation.

Music contests are now recognized as necessary and valuable. They have stimulated music education in each community and have contributed to the advancement of public school music. They have appealed to the high schools as a spur to activity and a whetstone for talent. They have injected a new virus into many schools suffering under the delusions of "having arrived." They have saved the music program in dozens of communities when retrenchment raised its horny hand to deny music education to our boys and girls. They have evoked high praise from leading adjudicators and full-hearted coöperation from city and county superintendents, state department officials, principals, and college teachers of music. "We are where we are today," to use a phrase oft

stated by the eminent in American music, "because of the music contest." Instrumentation is no longer a problem in many states because all the reputable instruments are not only included in high school bands and orchestras, but also are well played. Solo contests have, moreover, encouraged young players to master the more difficult instruments. The use of required test pieces, the "curricula" for any contest program, has made for better music to be played or sung in free choice selections. Standards of teaching and performance have been raised; various types of instrumental and vocal ensembles are being developed and "home" playing and singing has been encouraged.

Aristotle has said, "It is within the power of music to produce a certain condition of character by training the young in the faculty of enjoying themselves in the right way." I believe there is no better way to encourage an interest in music, set high standards, recognize outstanding talent, and provide for wide participation than by the road of the interschool music contest.



## Advantages of the School Music Festival

JOHN E. C. MERKER

*Executive Secretary, New England Music Festival Association*

IT HAS BEEN my good fortune to be associated with the New England Music Festival Association ever since its organization and I have seen it experiment with conclaves, contests, festivals, and combination contest-festivals. We now sponsor two major school events each year—one being entirely festival, the other being a combination contest-festival—with the emphasis gradually turning towards the festival idea. Our Association further does much to stimulate state and other local festivals, competitive and non-competitive.

This past month, in Springfield, Massachusetts, we assembled about five hundred high school musicians from all parts of New England—students selected because of their musical interests and abilities. Out of this group were formed a symphonic band, a symphony orchestra, and a choral group. For several days these youngsters held daily rehearsals, morning, afternoon, and evening, beginning with a rehearsal on Wednesday evening and climaxing the event with a gala concert on Saturday afternoon. This festival concert had little of the competitive in it. True, there was some rivalry among the young musicians for the more coveted positions in the orchestra, chorus, or band. However, this was largely incidental. The big purpose here was to produce the best concert possible. The emphasis was decidedly on the ideal. That much good was gained by all students participating cannot be denied. The raising of their level of musical achievement and appreciation, the opportunity to participate in a performance such as could seldom be realized by individual school groups, especially in the smaller communities, opportunity of rehearsing under excellent conductors, arriving at a degree of perfection ordinarily obtained only by professional groups of adults—these are but some of the advantages gained by the participants. Such festival concerts stimulate the students and their teachers to such a degree that they return to their homes eager for better school music—and better community music. They are inspired to make themselves better makers of music.

Then, the average youngster is limited in his social activities and associations to what his particular community has to offer—seldom are these activities of such a nature as can help him musically. These festivals afford him the opportunity to be with a picked group of students whose moral and intellectual

standards are high, and whose interests are the same as his. No one can justly estimate the tremendous influences of living with such a group, even for so short a period as four days. What will be the influence in his later life? Isn't it true that this festival idea has stimulated something in his inner self which will be radiated throughout his whole life—make him a better citizen, and his town a better place to live in?

The New England Music Festival Association also sponsors an annual festival which embraces school bands, orchestras, choral groups, ensemble groups, and soloists. This event is arranged to embrace competitive features for those desiring them. However, the feeling in New England is gradually turning towards the festival spirit, the groups and individuals playing and singing not because of competitive features, but to secure greater musical experience, richer contacts and more artistic attainments. When bands, orchestras, choruses and soloists participate in a festival, difficulties and embarrassing situations for the judge are eliminated. He is not asked to "pick winners", but to give constructive criticisms, to give suggestions and help. He treats the organization playing as a musical unit, and not as a competitor for honors—to determine which, in some cases, an adding machine is required.

The festival encourages a group—no matter how small or large—how perfect or imperfect its instrumentation. No group should be rated negatively simply because it lacks proper instrumentation—or other physical requirements. On the contrary, inherent imperfections should be commented upon in a friendly manner by the judge, as an aid to the supervisor in obtaining the best possible results. In all probability, there are excellent reasons why these imperfections exist—certainly not the fault of the students, and the music supervisor is probably doing all within his power to overcome them as soon as possible.

In the festival, the student, as in other activities, gains according to what he puts into it. Here, as in all cases, much depends on the guidance given by the teacher or director, whose opportunity is enhanced by the absence of taut nerves, of difficult rules and restrictions, of dangerous rivalries and jealousies, of all fear of the human frailties involved in the mechanics of rating or ranking methods. Indeed, for the good and earnest teacher, the festival affords an ideal opportunity to help the pupil grow in music for the pure joy of it.

The festival emphasizes music as an art—not as a competitive medium, such as the games in an athletic event. The desire to win—to beat the other fellow—is turned to a desire to achieve musical perfection; inner needs—better technique, greater understanding—are recognized as prizes to be sought and worked for, not shortcomings for which one is penalized in ratio to the degree of his needs. Herein is the basic advantage of the festival—a matter of attitude and spirit on the part of all concerned—pupils, teachers, directors, administrators, parents and general public.



## Can the Festival Take the Place of the Contest?

MARGUERITE V. HOOD

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NEXT TO THE ISSUE on "sol-fa" syllables, the contest-festival debate is probably more heated than any other in school music circles. Apparently peaceable directors, great numbers of students, and entire communities can be aroused to sudden and intense fury by the mere mention of this subject. And yet we all know that there are many distinct values in both the contest and the festival.

In answering the question: "Can the Festival Take the Place of the Con-

test?" I must of necessity base my judgment on the experience we have had in the part of the country from which I come. However, after comparing notes with others on similar experiences all over the country, I am convinced that our situation is quite similar in results to the general situation elsewhere.

For ten years—from 1921 to 1931—we had our Montana Interscholastic Music Meet for high schools. It was a big affair, lasting several days, with contests of almost every kind, vocal and instrumental, for soloists and large and small ensembles. Schools were placed in different classes, according to enrollment, for the large ensemble contests. One number was definitely assigned for each contest, and a group of selections was given from which the second number could be chosen. Music memory contests were also included. District contests were held in eight districts, and only the winners there were allowed to enter the state contest. Prizes in the form of medals and pennants were given to winners. Bands, orchestras, and choruses, including the different groups participating in the contest, were massed together for a closing festival program. The matter of furnishing entertainment became a great problem, and therefore, after 1931, during the depression, no town felt equal to issuing an invitation to the Meet, and it was temporarily discontinued.

To take its place, in several sections of the state small festivals were started, and nearby schools were invited to send each a musical number for the festival program. These festivals have increased in size until now the combined numbers participating include more students than took part in the contests. These are free festivals and no attempt is made to set any type of standard in the quality of music used or of work done, except in case of massed ensembles for which numbers are assigned. No ratings are given and no suggestions or helps are made to teachers except in connection with tempos, etc., for massed ensemble numbers. These festivals have been held for five years.

Following are the discoveries we have made in comparing the contests and the festivals:

- (1) The festivals and contests touch approximately the same number of schools and students. A few more participate in the festivals now than did previously in the contests, but had the contests continued, they would, no doubt, have increased greatly in size.

- (2) The festivals, being held in various localities, arouse more general interest than did the contests, but they do not reach every section of the state in the way the contests did. It is quite likely too, that the district contests would have grown to a size to arouse the community interest in all sections of the state, as well as in the locality of the big state meet.

- (3) Standards of music used and of performance are noticeably lower in the festivals than they were in the contests, except in case of schools where community musical taste or a conscientious director demand good music and accurate, artistic performance.

- (4) Better feelings result from the festivals than from the contest, especially in schools where the work is low in standard. There is still a noticeable jealousy existing between different schools and directors, and a fear that one may advertise himself too much. However, each school, director and community can go home happy and confident that its contribution was the *best* at the festival, unless a background of good musical taste helps them to realize the comparative ratings of each group. I consider this to be the most harmful result of the festival. The contest was rapidly weeding out inefficient music teachers, but with the festival directors can stay on comfortably in some places, do atrocious work, and sell to their communities the idea that the raucous noises

being produced are symbols of the beginning of a new musical culture. Of course, eventually this problem will solve itself and such teachers will lose out, but the time required to develop taste in a community drags on so unnecessarily long that it is most discouraging. Perhaps this problem is not so important in large urban centers, but it is very vital where we must consider hundreds of widespread little towns and villages. Much against my will I have found myself developing the feeling that the music teacher who is much opposed to contests is liable to be a teacher who is afraid to have his work definitely compared with the work of other teachers.

(5) School music programs are much more limited with the festival than with the contest. Schools prepare only one or two groups to represent them at the festivals and frequently the other musical activities are slighted for this reason. One of our festivals is for bands only, and while it has been a wonderful incentive to the building up of band work, it has also caused a great neglect of the other musical activities in the participating schools. Principals, when asked about their high school music, are prone to reply proudly: "Oh, we have a band, and we take part in the Band Festival!" And they are quite irritated if the suggestion is made that there should be other phases of music included in the curriculum too. In fact, they seldom worry about the kind of a band they have or the standards it reaches—they are happy and satisfied that "We have a band!" With the contest, they knew they must build up good organizations, use good music, do good work, and have as many varied musical activities as possible to make a showing. This building up had to be a constant process—competition kept each school keenly awake lest its neighbor steal a march and surpass it in some way. With free festivals, schools frequently return year after year with the same pathetic groups, and no visible improvement.

(6) The first year the majority of teachers, students, and principals were most enthusiastic about the festival, as compared with the contest. However, each year it is noticeable that more and more of the better music directors and of the principals who are seriously interested in the music in their schools are asking for the revival of the contest. Their contention is that with the contest it was possible to work up enthusiasm for fine music and good instrumentation. Students became keen critics of their own performances (as well as those of others) and insistent upon careful, consistent practice, with the result that discipline problems were fewer and a much higher standard of artistic performance was possible than in case of the festival. Of course, we still have many who prefer the festival, but, as stated above, many of those against the contest prove to be teachers whose work is so superficial and poorly done that they are afraid to have it definitely rated with work done elsewhere, and principals who are afraid a contest will show the community the fact that the "bally-hoo" in regard to their music departments does not indicate any real attempt at music education. In other words, it would seem that, human nature being what it is, the contest produced better musical results than the festival is producing.

I list these points in order to call attention to the problems arising from the festival—problems that must be overcome before the festival can begin to take the place of the contest. The only possible way we can see to adjust matters satisfactorily would be to establish definite standards of work and of music. I am equally interested in contests and festivals; I want the type of activity that will produce the finest musical performance in school, will include the largest possible number of students and will give the greatest amount of enjoyment to schools and communities. We have associations which set up

standards for band and orchestra contests. Why could we not have similar associations for festivals if they are to be continued? Or why could not our National Conference Committee on Festivals and Contests take definite steps to line up standards for festival work?

The article on "Constructive Criticisms for Contests and Festivals" by Mr. Lockhart in the October 1934 issue of the *Music Educators Journal*, and in the 1935 *Yearbook*, gives a great deal of excellent help of the type needed. If we could have similar outlines suggesting standards for instrumentation or vocal balance for groups of various types and sizes, suitable festival materials for these groups, and a few brief suggestions on preparation for a festival, they would be of great help to teachers. If, also, music festivals could be planned to include judges to make constructive criticisms on the work of each group appearing, the value of the festival would be increased immeasurably. These criticisms might rate a group according to a certain system of classification, discussing the reasons for the rating, or they might simply be designed to give definite suggestions on certain points in the work. They would be issued only to the school and not to the public, but they would give school and community something definite upon which to work in the future. With such standards to refer to, and with the assistance of such criticisms, the festival could well take the place of the contest. If the committee can see its way clear to assist in establishing standards of this kind, giving constructive help to festivals so that schools and communities will have a basis for rating their own groups, then the result will be a musical project with all the advantages, freedom and enthusiasm of a big festival, and none of the disadvantages of a contest. This in turn will produce not only "bigger" but also "better" organizations and music.



## How Do Contests Differ From Festivals?

HOLLIS DANN

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AT THE VERY BEGINNING of my brief contribution to this discussion may I ask whether "Contest" is a desirable name for a musical competition? Does the word *contest* suggest friendly rivalry? Does it radiate the festive spirit which these events should generate and promote? Or does it stress victory and defeat? Does it emphasize the idea of winning and losing a fight? Many friends of the musical competition movement feel that the word as applied to musical competitions is psychologically unfortunate, largely because the word is so closely and intimately associated with athletic contests where physical strife—victory and defeat—winner and loser—are the dominating elements.

We know that the most serious objections to musical contests are directly due to misplaced emphasis upon winning, to the devastating ambition to defeat an opponent. The bitter spirit and bad blood which too often develop between schools and communities, during and after these contests, are directly traceable to this unfortunate fighting spirit—to a fierce desire and determination to "lick the other fellow". Incidentally we know too, that the children are seldom responsible and blameable for this perversion of motives and ambitions.

It seems to me that the most desirable name for all these events is "Festival"—always a *festival*, whether competitive or non-competitive, or, best of all, including both competitive and non-competitive events. *Festival* is a happy, joyful, good-fellowship word.

Many friends of the festival movement believe that at the present time we need to minimize the fighting spirit and do everything possible to stimulate the ambition to reach higher artistic standards—to excel, each year, our own record of the previous year. Use of the Beach rating plan, whereby each competitor is definitely classified as highly superior, superior, excellent, good, average, or below average, is an invaluable aid to the realization of these objectives.<sup>1</sup> Those of us who serve as adjudicators are grateful that we no longer are compelled to announce that “Jonesville *wins* with a mark of 91.5; and Smithtown *loses* with a mark of 91.4”. For this distinctly superior system of rating competitors we are greatly indebted to our beloved Frank Beach to whose memory we pay grateful tribute.

My suggestions therefore are: *First*, that the generic name for all these events shall be “Festival”, whether they be competitive, non-competitive, or both; *second*, when a more specific title is desired, the name shall be “Competition Festival”, *third*, that “competition” and “competitor” be substituted for “contest” and “contestant”. We already have the Cincinnati Festival, The Worcester Festival, The Westchester County Festival, Iowa State Festival, National Band Festival, etc.—most of them competitive, a few non-competitive, a rapidly increasing number including both competitive and non-competitive events.

The question assigned to me is: “How do contests differ from festivals?” If we could adopt the above suggestion and include all these events under the general name “festival”, then the “contests” would be an integral part of the festival. Then too, by substituting “competitions” for “contests”, we would be conforming with world practice. Only in the United States are these competition festivals called “contests.” Everywhere but in the United States the competitive events are a part of the festival. The great International Festival at Paris in 1912, with 24,000 competitors, was almost exclusively competitive. The Birmingham Festival and Blackpool Festival in England and about two hundred others held annually in Great Britain, Australia and Canada, are nearly all competitive and include non-competitive concerts by individual organizations and massed choirs. An occasional festival such as The Three Choirs Festival in England is non-competitive, like our Ann Arbor Festival, Cincinnati Festival and Bach Festival.

The term “Festival” then, preferably should include not only non-competitive singing and playing by massed choruses, orchestras and bands, and by single organizations, but also, all types of competitive events. Therefore *contests do not differ from festivals*; they are a very important feature of the festival, specifically called “Competition Festival.” Attention is called to the fact that present practice already favors this nomenclature. This is shown by the following titles: Iowa State Music Festival; Glasgow Musical Festival (competitive, lasting two weeks); Ontario Musical Competition Festival; Competition Music Festival, Tulsa, Oklahoma; Bedfordshire Eisteddfod, Competition Musical Festival; Music Competition Festival, Emporia, Kansas; Annual Festival, Saskatchewan, Canada; Manitoba Musical Competition Festival; Midland Competition Festival; Blackpool Musical Festival.

In order that the collective judgment of this meeting<sup>2</sup> may be recorded, I

<sup>1</sup> The National School Band and Orchestra Associations several years ago adopted a similar rating plan for national contests. The majority of the state contests have also abandoned the “ranking” for the “rating” system.

<sup>2</sup> Section meeting conducted by the Festivals and Activities Council of the M. E. N. C. Committee on Contests and Festivals, New York, N. Y., March 31, 1936. See introductory note, page 340.

would like to move the adoption of the following resolution: Resolved that the best interests of the competition festival movement in the United States will be served by the use of the terms "Festival", "Competition", and "Competitor", and the discontinuance of the terms "Contest" and "Contestant". [The resolution was submitted to the capacity audience by Chairman Joseph E. Maddy, seconded and adopted unanimously.]



## Can the Good Features of Contest and Festival Be Combined?

CAROL M. PITTS

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THE MUSIC CONTEST, or "competition," as we now like to call it, has done as much to stimulate the music program in the schools of the United States as any other agency. It would seem, then, that it would be practically impossible to entirely transmit all its good points to any other type of organization. The preceding talks have brought out these points, and have also called attention to weaknesses. I shall briefly enumerate a few of the values of music competitions.

(1) *Stimulation and Motivation*: Perhaps no other event develops quite as much in the way of a stimulus to learn as does the knowledge that the individual will be permitted to represent his school by taking part in a music competition or contest. Since all laws of learning tell us that the first requisite is a powerful stimulus, we must recognize this factor.

(2) *Growth of Student and Teacher*: The competition has been a powerful factor in the growth and development of the students and the supervisors attending. Perhaps the greatest degree of development has taken place in the latter. If the teacher and the student alike are willing to learn, there is no place where they will learn more in a short space of time than by attending a music competition and evaluating carefully and honestly the work of each participating group, even if that group is from a rival school.

(3) *Opportunity for Measurement*: Nothing offers a greater opportunity for measuring our own development and progress from year to year than does participation in competition. We measure not only our own, but also the growth of other groups, and it is a valuable and stimulating experience to attend these events, year after year, and see the constant growth and development in many groups.

(4) *Critical Evaluation and Constructive Criticism*: Perhaps no event offers such an opportunity for critical evaluation by experts (or at least so-called experts) as does the music competition. If one honestly wishes to know how he can better himself, a competent, unbiased adjudicator has unlimited opportunity to impress ideals and standards of musical achievement in a way that sinks home and that the person concerned never forgets. Such constructive criticism is invaluable.

### ADVANTAGES OF FESTIVAL

It is not the purpose of this paper to go deeply into a discussion of either of these activities, but the festival perhaps may offer something that the competition does not. Particularly will it offer the opportunity to benefit by the work of a fine conductor, if an efficient musician is chosen as the leader of the massed group. Supervisors have an opportunity to see "laboratory work" at first hand, and, in attendance at rehearsals, to observe sound pedagogical



practice in the ability of the conductor to teach, train and conduct at the same time. The students receive inspiration from a fine musician, and from participation in large groups. All benefit by hearing the fine orchestras, choirs, or bands that participate in such festival programs.

It would seem that neither one provides *all* the benefits of *both* types of music meets. In many cases the competition festival has been the solution. When the combination is made, at least half of the time should be given over to the competition, with its adjudication of individuals and of group events, the other half being given over to massed rehearsals of the music for public performance at the festival concert or concerts.

One of the first criticisms of the competition is that school groups participating spend their time on preparing one or two numbers. It is necessary to have a fairly wide spread of materials used. If the governing committee would require each competing group to prepare at least four numbers, chosen with great thought and care by the committee, to be given in the festival program, a fairly broad preparation would be made. Two of these numbers then could be chosen for competition, the competing schools not knowing the numbers to be adjudicated until the time of the competition. In this way none would be slighted, all could be thoroughly prepared, and the conductor of the massed group would be assured of a fair degree of technical proficiency. In order that the festival may be effective, there *must be adequate preparation of music*.

The adjudicator could well be also the conductor of the massed group. In this way he is able to impress upon the supervisors the meaning of his adjudications. He should be given sufficient rehearsals for development of as good an ensemble as possible, and with adequate advance preparation of the numbers involved, the festival could be very successful.

# CONTEST MANAGEMENT

A. R. McALLISTER

Director, Joliet Township High School Band

President, National School Band Association



THE GENERAL PARTICIPATION of school organizations in contests makes it desirable that not only contest managers and adjudicators be well informed concerning all the details, but that teachers and participants also be so informed. While this paper deals directly with school band contests, most of its content may be applied to all types of competitive events, both instrumental and vocal.

The success of a music contest depends upon the coöperation of three groups of individuals: (1) contestants and teachers, (2) committees and contest directors, (3) adjudicators. As much has to be considered about each one of the three groups mentioned we will discuss them separately and in detail.

## CONTESTANTS AND TEACHERS

Music contests properly conducted are a "means to an end" and not the end, or objective, itself. This being the case, in order that the greatest good may be derived from same, it is necessary to thoroughly understand all phases of the contest, from the first preparation through to the conclusion of the contest proper.

The object of a music contest is not to pick a winner. In fact, the contests as now generally conducted, using the rating plan, are in reality competitive festivals in which there are *no winners* and *no losers*.

Preparation for the contest should be started at the beginning of the school year and such preparation should include in its scope all the regular instruction of a band. It is well to secure a copy of the list of contest music to be used the following spring as early as possible in September. It is then advisable to have one of the more mature bands in the vicinity play this list of music through in the nature of a reading clinic. In this way, band directors may secure a general idea of the character of the music and its adaptability to their respective organizations. The next step is to order as much of this suitable music as the school budget will permit. Rehearsals of same should then be conducted in connection with routine exercises, passing out one or two new numbers each week, which should be sight-read, following the plan used in the contest.

After this list has been read through, which will probably take several months, as a reorganization of the band must be considered in the fall, and also the playing for the football season, it will then be time to give more attention to the required number, if this has been selected, and to several of the selected (optional) numbers which appeal to the director as being of the quality and character best suited to his organization. Intensive work on the two numbers to be played in the contest is not desirable until a few weeks before the contest. Following this plan, a band will demonstrate its real proficiency in the contest, and will not be playing "away above its head" by having mechanically perfected two or three numbers to the exclusion of all-round development in fundamentals and musicianship. Teachers of band should not overlook the fact that they are educators; that school band music, as well as orchestra and vocal music, is an educational medium, and that mechanically perfecting a few numbers for the sole purpose of making a high showing in a contest is not real education.

Much attention should be given to sight reading. Care should be shown in

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NOTE: This article is taken from the manuscript prepared by Mr. McAllister for a clinic lecture.

the grade of music used for this purpose. If confidence in the players' ability to read at sight is to be developed, they must feel that with each performance they have accomplished something. This would not be possible if music of too difficult a grade were handed out at the outset or even at the middle stage of this instruction.

The above outline summed up in a few words is that a good band is always prepared for a contest or any other emergency by at all times doing a good job of the best grade of music they are able to handle satisfactorily.

#### COMMITTEES AND CONTEST DIRECTORS

If the greatest amount of good is to be secured from a contest, it must be handled systematically and efficiently, so that each of the participants will feel that he has had an opportunity to actually demonstrate his best and that no handicaps have been placed in his way.

It is, therefore, desirable that, at the reading clinic referred to above, which should be held as early as possible in the school year, a business meeting of the directors concerned be held and general plans for the contest outlined. It is not necessary to wait until the location of the contest has been decided upon. Certain details must, of course, be left to the local committee, but the general handling of the contest should be in the hands of the district or state general committee. The requirements to be met by the host city should be outlined in detail, and should include the necessary auditorium for concert contest, a suitable room for sight reading, a sufficient number of rooms equipped with pianos for solo contests, a stadium with suitable area for marching contests, a local committee, preferably headed by the superintendent of schools and including the principal local band director, who with the general committee will work out the routine of handling the contest. The outline of this routine should be put in written form, and a copy supplied to each participating band director before the contest, that he may familiarize himself with the general setup, and instruct his band so that it will not be all new to them. These routine instructions should be supplemented at the time of the contest with a guide for each band who will stay with the band and see that they get promptly from one place to another, as required by the program schedule, *without delay*. Printed instructions, however much in detail, seem perfectly clear to the committee who are familiar with the physical layout of the city. However, routing the band through the buildings and all over the contest area is not so simple to the visiting bands and may cause delay and confusion.

A responsible party, preferably a member of the faculty or an officer of the parents association, should be in charge of the stage, with plenty of assistants. Telephone connections are desirable. The same for the sight reading and for the marching events and if a parade is scheduled, it must be carried out in the same manner.

A headquarters room should be provided for each band, where they may report, leave their instruments, and where they may be located by the contest officials. Band directors must see that the contest director knows their whereabouts at all times during the contest. A tuning room should be provided, far enough away from the playing stage so that it will not interfere with the contest, to which each band must report one-half hour before the contest, remaining until the stage manager tells them to go onto the stage. The time limit for playing agreed upon should be definitely understood by contest directors and participating bands, and the playing schedule rigidly adhered to. It is desirable that a five- or ten-minute interval, not counted in the playing time, be

allowed, during which time the judges may consolidate their notes on the preceding band. Contests should move on schedule. Nothing is more demoralizing to the competing band than to wait around for some official or some band which is late when they are prepared to play their program. A sufficient number of adult officials should be in the auditorium at all times during the playing contest to see that there is no confusion or noise to disturb the competing band. No one should be permitted to enter or leave the auditorium during the playing of a band, and that means from the first note of the first selection until the last note of the final selection. Every band, no matter how small and young or mature and excellent, is entitled to an opportunity to do its best. No demonstrations should be permitted during the playing of a band. Applause at the conclusion is desirable and a mark of courtesy, but should be extended to every band if to any.

In a few words, contest committees, know your job. Work it out in detail. Pass the information on to all concerned, in advance—and everybody do his part to live up to the requirements one hundred per cent. This will make a contest which is inspiring, which is satisfactory to the listeners, and which will serve the purpose for which it is intended.

#### ADJUDICATORS

No contest can really serve the purpose for which it is intended without satisfactory adjudicators and without satisfactory working conditions for them. Multiple adjudicators are always desirable, but in uneven number. A single adjudicator of high caliber, even though he be more expensive, if his background, his experience and up-to-the-minute information are what they should be, will be more satisfactory than several who are only partially equipped for the work. If it should be necessary to use two adjudicators, it is desirable that they work together and confer, which will avoid much confusion should they differ radically in the placing of bands.

Three adjudicators are preferable to either of the above. It is not necessary for them to confer, but as opinions differ upon the desirability of this, the opinion of the majority of band directors concerned should be respected. It is quite generally recommended that after the playing of the first band, the judges agree upon a norm for that class, grading other bands up and down from the standard established by this first band. There is a growing conviction on the part of some of the best adjudicators that a conference of the officials is desirable when all bands in a class have been heard, but again the wishes of a majority of the band directors concerned should be considered.

A standard adjudicating sheet should be used. The one devised and published through the officers of the National School Band Association is strongly recommended. This will make the points considered uniform everywhere over the country, and tend to work toward a uniform standard of adjudication—and consequent uniform standards of attainment in band performance.

The general plan to be followed in each contest should be explained in detail to the judges at a general meeting before the contest, after which the only one to confer with the judges concerning same should be the contest director, who should not be a contestant.

All participants must have confidence in the judgment of the officials agreed upon. There will always be differences of opinion, and many band directors will feel that their opinions are important, but for the current contest *they* are not the judges. Good sportsmanship, the beneficial results of fair competition, and consideration for the judges, all imperatively demand this.

A band director who returns to his community with the story that he has received unfair treatment, does himself, his band, and the movement in general irreparable damage. Nobody denies that mistakes are made at times, but honest decisions of the majority of the adjudicators, even though they differ radically from opinions of the directors concerned, must be respected. A band director raises himself in the esteem of his supporters at home and of the members of his band if he takes the position that he was satisfied with what his band did, that they did a fine job, but that it was not quite good enough—and that they are going back home to do what is necessary to make the performance of the band such as to remove from the minds of the next set of adjudicators any doubt as to their superiority.

In choosing adjudicators, it is well to look to their experience in the school field. Many fine professional performers and directors are not sufficiently informed of the school activities, of the progress made in school music, and of the aims and ideals of same to be the best adjudicators. If an instrumental contest is to be judged, the adjudicator most assuredly must be a man with instrumental experience, both in ensemble and in performance upon his major instrument, and, as indicated above, must also have the background of association with the school music field. If vocal contests be considered, the same qualifications are necessary.

Contest directors have the right to insist that the officials be familiar with the music being played, and that they make sympathetic, constructive criticisms. Flippancy and sarcasm have no place in a judge's comments—in fact, usually betray the judge's inefficiency and lack of the qualities essential to a good adjudicator.

In a few words, secure properly qualified adjudicators. The satisfaction of the participants and the aims of the contest demand this. Money expended for adjudicators is money economically expended—if they are good. Have a thorough understanding with the adjudicators as to the general plan to be followed. See that each judge is placed advantageously in regard to the playing position of the band. (Build elevated platforms in the middle of the auditorium if necessary.) Do not overcrowd their schedules. Give them time to make intelligent comments.

Attention to the several suggestions in the above should result in more satisfactory contests and greater inspiration to the contestants—which is the real objective.

# STANDARDS OF ADJUDICATION

Adopted by

AMERICAN BANDMASTERS ASSOCIATION  
NATIONAL SCHOOL BAND ASSOCIATION  
NATIONAL SCHOOL ORCHESTRA ASSOCIATION



[NOTE: This is the report of the Committee on Adjudicating of the American Bandmasters Association, and is published in the *Yearbook* by special permission of the Association, for whom the copyright is protected. Reprints in whole or in part may not be made unless authorized by the Association.]

## I. PURPOSE

*To make contests better serve the purpose of better bands and band music, not merely pick a winner.*

## II. HOW TO SECURE THIS RESULT

By our services as officials and directors striving to make contests: first, an inspiration and incentive; second, evaluate comparative results along educational, constructive, and progressive lines.

## III. MEANS TO ACCOMPLISH SAME

(1) Determination of minimum essentials to be considered by both bands and adjudicators, and a thorough knowledge of same by both parties during the period of preparation for the contest, as well as at the actual contest.

(2) Suggestion of other desirable qualifications.

## IV. STANDARDIZATION OF FUNDAMENTALS

The question of the desirability of standardizing and cataloging all captions to be considered in connection with adjudicating, and requiring all officials to adhere to and confine their criticisms to same, to the exclusion of personal opinion is one side of the discussion which has some adherents. Others claim that the standardization should insist upon comments upon the fundamentals, but should encourage the addition of constructive personal comments from authorities whose training and rich background makes same invaluable; also, that the personal explanations as presented by the different adjudicators in their own words form part of a broad education which would be lost should they be confined to the mechanical device mentioned, or be required to talk in the language of someone else. We believe that a judicious combination of these two ideas will be most desirable and beneficial. The minimum essentials must be covered and in the technical terms agree upon. After that, constructive personal opinion is most desirable and to be recommended.

Qualified adjudicators have much to say that will be beneficial, and probably would cover all of the essentials without the assistance of a mechanical device such as a complete score sheet or manual, but the woeful shortage of such qualified adjudicators and the increasing demand makes the codifying of the important points to be covered necessary. This also serves the equally important purpose of furnishing to the band in advance the various points which a consensus of the best directors and adjudicators consider necessary, not only in the playing of a band in the contest, but in the development of same from its inception to its nearest approach to perfection.

With these several ideas in mind the Committee on Adjudicating has prepared and placed in a manual under certain suggested subheadings as many as possible of the points adjudicators will have in mind when listening to a band.

Contest officials and competing bands have a right to insist that every man who accepts the responsibility for passing judgment upon a band or soloist thoroughly familiarize himself with this book of adjudicating technique. Whether his services are paid for wholly or in part, or whether he contributes his valuable services for the advancement of the cause, does not alter his responsibility in the least. In most cases his opinion rendered after a few minutes audition is a judgment upon a year's serious individual study by a group of approximately ninety individuals, as well as the ensemble effort covering the same period of time for that group. His judgment is being passed upon the efforts of a school and a community who have contributed their money, enthusiasm, and moral support to the organization. An adjudicator who is not willing to seriously inform himself as to his duties and to be familiar with the literature which he knows will be performed, and who, as the result of this lack of information, renders inefficient even though honest judgment, stands universally convicted as little short of a criminal. Again, adjudicating the serious efforts of earnest students or band men is a serious and important task and compares favorably to the judgment of an efficient justice or judge in our courts, who listens to the evidence and then consults the records of similar cases, and gives the matter serious thought before instructing the jury as to the law and giving his recommendations.

#### V. MEANS OF RECORDING JUDGMENT AND COMMENTS

- (a) Stenographers.
- (b) Dictaphone.
- (c) Marking comments on score.
- (d) Marking code on score (explanatory sheet to accompany each score).
- (e) Grade sheets, percentage basis.
- (f) Rating sheets, group system.
- (g) Personal opinion or evaluation.

#### VI. GENERAL

Commendable progress has been made by the National School Band Association with the cheerful assistance of many fine adjudicators, all of whom are members of the American Bandmasters Association, in bringing out and constantly improving the score sheet which has been in use for several years. The score sheet as used this year has the approval of every member of the American Bandmasters Association Adjudicating Committee. It has retained all the necessary details and subdivided them under the principal headings in a manner which reduces the adjudicators' work to a minimum and still covers the ground thoroughly.

A copy of this sheet should be in the possession of everyone who might be called upon to do any adjudicating, and each one should thoroughly familiarize himself with the operation of same. As this is largely the result of the work of this committee, it is recommended that the National School Band Association be requested to print on this sheet "Approved by the American Bandmasters Association" and that it be recommended for use in all state and national contests.

#### VII. RECOMMENDATIONS

After the study of this subject by this committee for a period of two years, it seems desirable that the result of this research should be printed in a manual together with samples of the approved adjudicators' comment sheets

and that every adjudicator be required to familiarize himself with this manual and score sheet; that comments be made in accordance with the symbols suggested on said sheet and that the adjudicator be encouraged to add his personal impressions in addition. Comments should always be constructive, helpful, and encouraging, suggesting a means for improvement, wherever possible, when a fault is pointed out.

With these thoughts in mind, the following codification of ideas is recommended for the manual and it is further recommended that this information be turned over to the secretary or the proper committee to proceed with the work of having same printed; that a copy be furnished to each member of the American Bandmasters Association and that same may be sold as authorized by the American Bandmasters Association.

#### ADJUDICATING COMMITTEE, AMERICAN BANDMASTERS ASSOCIATION

[A. R. McAllister (Chairman), Lieut. J. J. Gagnier, Dr. Edwin Franko Goldman, Victor J. Grabel, Samuel Harris, Capt. R. B. Hayward, Dr. Joseph E. Maddy, E. C. Moore, Capt. Charles O'Neill, John J. Richards, Walter M. Smith, H. A. Vandercook, Ernest Williams.]



### Outline for Band Adjudication

#### POINTS THE ADJUDICATOR SHOULD HAVE IN MIND WHEN LISTENING TO A CONTESTING ENSEMBLE OR SOLOIST

- |                     |   |
|---------------------|---|
| I. TONE.....        | <div data-bbox="398 729 647 760">A. <i>Beauty and Quality.</i></div> <div data-bbox="435 768 935 932">           (1) Smoothness.<br/>           (2) Rough or harsh.<br/>           (3) Richness and color.<br/>           (4) Characteristic of instrument (individual;<br/>               that is, what instrument if any merits special<br/>               comment or criticism.)         </div> <div data-bbox="398 956 523 980">B. <i>Volume.</i></div> <div data-bbox="435 987 935 1176">           (1) Full-voiced (individual).<br/>           (2) Lacks solidity—thin (individual).<br/>           (3) Satisfactory for size of organization as to<br/>               (a) sonority.<br/>               (b) solidity.<br/>               (c) p—pp—ppp.<br/>               (d) f—ff—fff.         </div> <div data-bbox="398 1199 518 1223">C. <i>Control.</i></div> <div data-bbox="435 1230 828 1262">Quality retained as dynamics change.</div> |
| II. INTONATION..... | <div data-bbox="398 1277 668 1309">A. <i>Individual instrument.</i></div> <div data-bbox="398 1309 626 1332">B. <i>Reed instruments.</i></div> <div data-bbox="398 1332 626 1356">C. <i>Brass instruments.</i></div> <div data-bbox="398 1356 637 1387">D. <i>Individual sections.</i></div> <div data-bbox="398 1387 543 1420">E. <i>Ensemble.</i></div>   |



- III. TECHNIQUE.....
- A. *Precision.*
    - (1) Attack.
    - (2) Release.
  - B. *Fluency and combination of moving parts.*
  - C. *Cleanness of articulation.*
  - D. *Style of articulation.*
  - E. *Did ease of execution prove technique adequate for composition?*
  - F. *Proper contrast.*
    - (1) Staccato.
    - (2) Legato.
  - G. *Proper Value.*
    - (1) Staccato.
    - (2) Legato.
  - H. *Breathing.*
    - (1) Unison at all cadences.
    - (2) Continuity of tone.
- IV. CONTROL.....
- A. *Retention of tone quality on*
    - (1) Crescendi.
    - (2) Diminuendi.
  - B. *Retention of pitch on*
    - (1) Crescendi.
    - (2) Diminuendi.
  - C. *Breathing adequate for phrasing.*
  - D. *Response to baton.*
- V. NOTE VALUES.....
- A. *Correctness of note values.*
  - B. *Diminution of note values in order to obtain clean release.*
  - C. *Note values where combined with.*
    - (1) Dot above.
    - (2) Vertical dash above.
    - (3) Horizontal dash above or below.
    - (4) Dot surmounted with slur.
  - D. *Placing notes exactly where they belong in a measure and in a count.*
- VI. BALANCE.....
- A. *Melody.*
    - (1) Sufficiently prominent.
    - (2) Not sufficiently prominent.
  - B. *Inner Voices.*
    - (1) Sufficiently prominent.
    - (2) Not sufficiently prominent.
  - C. *Comparative volume in nuances.*
  - D. *p, ppp, etc., in large units compared with small.*
  - E. *Elimination of instruments to secure p, ppp.*

## VII. INTERPRETATION...

- A. *Style.*
- B. *Phrasing.*
- C. *Rhythm—accent.*
- D. *Tempi.*
- E. *Expression.*
- F. *Important Material.*
  - (1) Properly emphasized.
  - (2) Not properly emphasized.
- G. *Unimportant Material.*
  - (1) Properly subordinated.
  - (2) Not properly subordinated.
- H. *Taste.*
  - (1) Good.
  - (2) Bad.
- I. *Adherence to Tradition.*
  - (1) Where details varied from traditional rendition, or original effects were employed, were they in good taste and did the artistic effect justify the deviation?
- J. *Expression of temperament through free use of rubato.*
- K. *Separation of accented notes.*
  - (1) Too much separation.
  - (2) Not enough separation.
- L. *Contrast in volume on long and short notes.*
  - (1) Too much contrast.
  - (2) Not enough contrast.
- M. *Properly graduated crescendi and diminuendi.*

## VIII. GENERAL EFFECT..

- A. *Did the band properly reflect the spirit of the composition?*
- B. *Was performance*
  - (1) Spirited.
  - (2) Lacking life.
  - (3) Sincere—convincing.
  - (4) Stilted and laborious.
- C. *Contrasts.*
  - (1) Dynamics.
  - (2) Tempi.
  - (3) Tonal timbre.
- D. *Instrumentation.*
  - (1) Adequate to give best results.
  - (2) Suffered through inadequate instrumentation.

- IX. STAGE DEPARTMENT. {
- A. *Appearance.*
  - B. *Discipline.*
  - C. *Stage presence.*
  - D. *Morale.*

X. OUTSTANDING STRONG POINTS

XI. OUTSTANDING WEAK POINTS

XII. GENERAL COMMENTS

- XIII. SIGHT READING... {
- A. *Technical Accuracy.*
    - (1) Wrong notes.
    - (2) Precision.
    - (3) Proper evaluation of notes.
    - (4) Cleanness of articulation.
    - (5) Attention to key signatures.
    - (6) Rhythmic figures properly and distinctly executed.
    - (7) Fluency.
    - (8) Do secondary and subordinate players appear to be reading their music with the same accuracy and assurance displayed by those playing leading parts?
    - (9) Do all sections seem to read with equal facility?
    - (10) Does ease of execution prove technique adequate for the composition?
  - B. *Flexibility—Interpretation and Eloquence of Presentation.*
    - (1) Did the band follow the director and respond to his leadership?
    - (2) Style.
    - (3) Phrasing.
    - (4) Expression and dynamics.
    - (5) Tempi.
    - (6) Rhythm.
  - C. *General Effects.*
    - (1) Did the band properly reflect the character of the composition?
    - (2) Was the effect spirited or was the effect lacking in life?
    - (3) Did the band play with confidence and assurance or did they play in a hesitant, uncertain manner?
    - (4) Was the effect stilted and laborious?
    - (5) Was good taste displayed?
  - D. *Outstanding Strong Points.*
  - E. *Outstanding Weak Points.*
  - F. *Additional Comments.*

## XIV. SOLO ADJUDICATING

The majority of principles involved are identical with those for band. There are, however, a number of points included in the band list which will be eliminated and some with more reference to solo playing substituted. Under *tone* only references to the individual instrument would be considered; *intonation*, referring to the instrument being played in tune in its several registers and properly tuned with the accompanying instruments; under *technique* very little change will be considered; *control*, the same; *note values*, the same; *balance* can be eliminated; *interpretation* would keep the same points; *general effects*, the same, except "instrumentation," with probably the addition of comments as to the suitability of the solo for the performer and the instrument; *stage deportment* would be confined to appearance and stage presence.

## XV. SMALL ENSEMBLE ADJUDICATING

In adjudicating this type of organization there seems to be little difference in principles from those in judging bands, keeping in mind the instrumental composition of the ensemble and the effect to be expedited from same.

[This report is published by the American Bandmasters Association in a manual which includes reproductions of the various adjudicator's forms (judge's comment sheets) as used in the National School Band, Orchestra, Solo and Ensemble contests, and recommended for use in all state and district contests. Copies of the manual may be obtained from the Secretary of the American Bandmasters Association, Glenn Cliffe Bainum, Fisk Hall, Northwestern University, Evanston, Ill., or from the National School Band Association, 64 East Jackson Boulevard, Chicago.]

## ADJUDICATOR'S COMMENT SHEETS

The forms shown on pages following were prepared for the National School Band and Orchestra contests, in accordance with the recommendations of the A. B. A. Committee on Adjudicating. The forms have been approved by the A. B. A. and are recommended for use in all band and orchestra contests. Reproductions of comment sheets for sight reading, solo, ensemble, and student conducting competitions are included in the manual published by the American Bandmasters Association.

CLASS.....

ORDER OF APPEARANCE.....

**ADJUDICATOR'S COMMENT SHEET**  
**OFFICIAL FORM**  
**NATIONAL SCHOOL BAND ASSOCIATION**  
**NATIONAL SCHOOL ORCHESTRA ASSOCIATION**

Name of Organization.....

School..... City..... State.....

Selections Played: (1) March.....

(2) Reg. No. ....

(3) Sel. No. ....

(Officials will grade principal items for each selection by inserting A, B, C, D or E in the squares opposite the items. Mark plus or minus (+ or -) after the subdivisions which are noticeably good or noticeably poor. Two or more plus signs after an item indicate especially commendable work while two or more minus signs indicate decidedly poor work in that phase.)

**TONE**..... ☐ ☐ ☐

Beauty  
 Smoothness  
 Control  
 Richness  
 Balance  
 Volume

**INTONATION**..... ☐ ☐ ☐

Strings  
 Reeds  
 Brasses  
 Individuals

**INTERPRETATION**..... ☐ ☐ ☐

Phrasing  
 Style  
 Dynamics  
 Expression  
 Tradition  
 Tempo  
 Rhythm  
 Accent

**TECHNIQUE**..... ☐ ☐ ☐

Precision  
 Fluency  
 Articulation  
 Bowing

**GENERAL EFFECT**..... ☐ ☐ ☐

Spirit  
 Sincerity  
 Taste  
 Contrast

**STAGE DEPARTMENT**..... ☐ ☐ ☐

Discipline  
 Appearance

**INSTRUMENTATION**..... ☐ ☐ ☐

Strings  
 Reeds  
 Brass  
 Percussion

**GENERAL COMMENTS ON PERFORMANCE**

**MARCH** ☐  
 (Mark A, B,  
 C, D or E)

**REQUIRED COMPOSITION** ☐  
 (Mark A, B, C, D or E)

**SELECTED COMPOSITION** ☐  
 (Mark A, B, C, D or E)

Outstanding strong points:

Outstanding weak points:

Recommended for: .....  
 (Division I, II, III, IV, V)

Signature of Official .....

## SOLO AND ENSEMBLE

## ADJUDICATOR'S COMMENT SHEET

OFFICIAL FORM

NATIONAL SCHOOL BAND ASSOCIATION

NATIONAL SCHOOL ORCHESTRA ASSOCIATION

Name.....

School..... City..... State.....

Selection Played.....

Instrument.....

(Officials will grade principal items for each selection by inserting A, B, C, D or E in the squares opposite the items. Mark plus or minus (+ or -) after the subdivisions which are noticeably good or noticeably poor. Two or more plus signs after an item indicate especially commendable work while two or more minus signs indicate decidedly poor work in that phase.)

TONE..... ☐

Beauty  
Volume  
Control

INTERPRETATION..... ☐

Tempo  
Expression  
Phrasing  
Balance

TECHNIC..... ☐

Tonguing  
Fingering  
Smoothness  
Breathing  
Bowing  
Use of Pedal  
Use of Sticks (snare drums)  
Use of Hammers (xylo., mar., tym.)  
Rudiments

SELECTION..... ☐

Musical Value  
Suitability

ACCOMPANIMENT..... ☐

Accuracy  
Balance  
Tuning

GENERAL EFFECT..... ☐

Stage Presence  
Stage Personality  
Artistry

EMBOUCHURE..... ☐RHYTHM..... ☐MEMORIZING..... ☐INTONATION..... ☐

## GENERAL COMMENTS ON PERFORMANCE

Outstanding strong points:

Outstanding weak points:

Recommended for: \_\_\_\_\_  
(Division I, II, III, IV, V)

Special Award.....

Signature of Official:.....



-

PART I—PAPERS, ADDRESSES, DISCUSSIONS

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SECTION 8

ADULT EDUCATION IN MUSIC  
COMMUNITY MUSIC  
MUSIC EDUCATION IN THE CHURCHES

-



## ADULT EDUCATION AND THE M. E. N. C.

OSBOURNE MCCONATHY

*Glen Ridge, New Jersey*



[Note: This is an address given at the 1936 section meeting held under the auspices of the M.E.N.C. Committee on Adult Education in Music, of which Mr. McConathy was Chairman.]

THE OBJECT of the section meeting on Adult Education in Music is to bring to Conference consciousness the responsibility which we have outside the walls of our school buildings. We are employed to teach music to school pupils. Is it our concern what goes on musically in the adult life of our community? Have we any obligations to see that music continues to function in the lives of the boys and girls that we have taught to love music? Our discussion of these matters is offered under the caption, "Adult Education."

The term "education," especially during the last few years, has expanded in significance until today it embraces a large number of activities which were formerly outside the scope of its meaning. In music, for instance, the word "education" may include a wide variety of phases of musical activities, such as participation in choruses, bands, orchestras, small choral and instrumental ensembles, as well as individual vocal or instrumental performances. Much that formerly would have been classified as "recreational" is now well within the scope of the term "educational." "Education" is also expanded to include this wider range of activities and interests in adult life as well as in school and college life. Indeed, we have grown to feel that any activity at any time of life in which one seeks broadening and elevating experience may come within the meaning of the term "education."

It is this broader aspect of music education which we are considering today, and the question before us is, "To what extent and in what ways are music educators concerned with adult education in this larger sense, and in what way should the Music Educators National Conference take cognizance of this phase of education and participate in it?"

Are the duties and obligations of the music educator concerned solely with what happens within the four walls of his school? If he participates in any further musical activities, would such participation be because of his joy in such work, or is it because of some obligation he owes the community? Is his work finished when he has given such training and inspiration to his pupils as he is able to give within the school, or is he concerned that the graduates who leave him after having acquired a certain degree of interest and skill shall have opportunities to carry on after they graduate from school? Do his responsibilities extend to other adults in the community who may never have attended the schools, but who find in some form of music a cultural or recreational interest which they would like to cultivate?

Ever since music was first introduced into the schools of this country, the music supervisor, teacher or director has felt himself to be something of a public servant. This attitude towards the school musician's work is shared by school officials and by a large portion of the public. Like the minister or the doctor, he is expected to contribute generously of his time and strength and talent. This he has gladly done, often without seriously considering the matter from the standpoint of his duties or obligations, but simply because of his enthusiasm and joy in music. Yet it seems to me that, without in the slightest degree discouraging this spirit of voluntary service, we still may properly ask the question as to what limits should be put to the demands made on the supervisor for such community services. We all know of instances where these demands are unduly excessive. Where should the line be drawn?

In the last few years, other agencies have become interested in the adult musical life of the community, and there have been a large number of activities fostered by others than the school musicians. Sometimes the school musician has been consulted and has coöperated, but in a number of instances he and his work have been completely forgotten by those who are directing adult musical activities. It seems unfortunate that this should be so because surely there should be not only coöperative efforts, but some attempt should be made to see that musical interests started in the schools are continued, and that school students who find pleasure in music should find no obstacles in carrying over into adult life activities begun in their school days.

Among the numerous agencies which have become concerned with fostering music in adult life, we can name the recreational agencies, federated music clubs, choral alliances, college extension courses, as well as organizations purely local in their character.

It seems altogether unlikely that the government activities in music education conducted during the last few years under various alphabetical titles will continue permanently in their present form. In all probability they will not be abandoned. Possibly the whole program will be transferred to the Division of Education in the Department of the Interior, or some or all of the program may be assumed by state or city educational authorities. The program may be divided under all of these directions. In any case, we may assume that sooner or later the teacher of music in the schools will be drawn into the picture in some capacity, if only an advisory one.

Even today the evening schools, under the direction of city school boards, are offering a wide variety of musical subjects for adult classes. In some cities there is a wide choice of opportunities to which adults are responding in increasing numbers. Surely this school offering should be coördinated in some manner with the work done in the day primary and high schools.

The movement undertaken by the Associated Glee Clubs with the coöperation of Kiwanis International to institute Junior Glee Clubs among recent graduates of high schools, is already recognized and approved by the M.E.N.C. Here is a practical plan, now in actual operation, calling on us for definite coöperative action.<sup>1</sup>

Unless the music educator coöperates with all of these various agencies; unless the Music Educators National Conference studies the subject and develops constructive plans for participating in this work, there seems grave reason to believe that school music teachers will be more and more confined within the walls of their buildings and will lose touch with the great fundamental purpose for which their department is included in the school system. Unless our work functions as a living force in the life of our community, unless we can participate in carrying over into adult life the work which we are doing in the schools, something is distinctly wrong. It seems to me that it is the duty of the Music Educators National Conference to see that our work does carry over and that the school music teacher increasingly becomes an active force in coördinating school music instruction with adult musical activities.

How this may be brought about may well become the study of a standing committee of the Music Educators National Conference. Many may have opinions and ideas on the subject and these should be discussed and out of them should grow a formulated program.

<sup>1</sup> Information regarding this activity may be secured from Clayton W. Old, President of the Associated Glee Clubs of America, 1 Parade Place, Brooklyn, N. Y. (See M.E.N.C. Yearbook for 1935, p. 135.)

There are communities in the country which already have sensed the great significance of music in adult education and they have gone so far as to provide public funds from taxes for this work. All over the country cities are appropriating certain funds for recreational activities and music is a part of these activities. It should be possible for city recreational boards and public school trustees to get together and between them engage skilled leaders who could divide their services between adult musical organizations composed largely of school graduates and community organizations. There are a number of possibilities for initiating and financing such coöperation between school and community, and the Music Educators National Conference might well explore these possibilities and initiate steps to put them into effect. If the beginning of such work can be taken through the influence of today's section meeting, then it will have served a truly constructive purpose.

# COMMUNITY MUSIC

HAZEL B. NOHAVEC

Director of Music, Claremont, California



[NOTE: This statement introduced the symposium presented at the 1936 section meeting held under the auspices of the M.E.N.C. Committee on Community Music, of which Mrs. Nohavec was Chairman. Digests of the symposium addresses and papers are printed on pages following.]

## A STATEMENT OF THE PROBLEM

SINCE THE CONCEPTION of music education as a whole has approached the progressive point of view, some of the most common expressions heard are of the following type: "Music in School Life," "Music as it Functions in Life," "The Full Life and Music." This change in the conception of the true meaning and function of all music is nowhere more clearly reflected than in the field of community music. Music educators and community music leaders are now centering their attention on the *life*, or *living* phase of music.

The term *community music* has too long been associated with "Pack Up Your Troubles in Your Old Kit Bag," and "Old Black Joe"—a whoop-hurrah sort of thing with little or no thought given to what music is used, how it is used or what the real cause or effect of the participation in such an activity might be.

If we accept the so-called progressive theory, that we are living in a changing society and that we must educate for the "full life," then we must grant that the value of music is really measured by the way it functions in the community and in the lives of all its people. This functioning must be measured not in adult life alone but throughout the entire life span.

Community music may be defined as the activities and functionings of music that have taken root in the life and being of the individual. Community music is a means for relieving the inner energy, impulse and tension through musical expression. The foundation of community music is deep and is based upon appreciation in its truest sense. One of the most direct routes to appreciation is through participation and many claim that participation is the only way to meaningful appreciation.

The term "Community Music" is all-embracing. There is no field of music which may not be included in its scope.

## MUSIC IN THE FIELD OF ORGANIZED ADULT EDUCATION

The general purpose of music in organized adult education is threefold: (1) *Activity*—a way to spend leisure time. (2) *Enrichment*—to broaden and enlarge. (3) *Development*—to progress.

## THE PERFORMERS

*As related to professionals:* (1) Provision for continued study. (2) In the capacity of instructors. (3) Opportunity to participate through membership in professional organizations. (4) Provision for commercial engagements. (5) Guidance in creative expression.

*As related to the amateur:* (1) Provision for beginning or continuing the study of applied music. (a) Purpose, to develop technique to a level of personal satisfaction. (b) Types, individual lessons, class lessons. (2) Provision for participation in amateur organizations—the organization designed for the participant, not the participant fitted to the organization. Factors, (a) Personal values of musical skill, (b) avocational values of musical skill, (c) appreciation by participation.

## THE LISTENER

*To develop a cultural and enriched society:* (1) Provision for contact with music literature—an enlarged listening experience. (2) Provision for acquiring information about music and musicians—an enriched listening experience. (3) Provision for directed development of aural acuteness—skill. (4) Provision for directed development of discriminating taste in music.

Community music or music in adult education is a vital challenge to all music educators and to those in charge of adult music activities. This challenge cannot be evaded, it must be accepted and intelligently met.



## The High School Musician Inspects the Music In His Community

RUSSELL V. MORGAN

*Director of Music, Public Schools, Cleveland, Ohio*

A LARGE NUMBER of boys and girls are very active in the music programs of our senior high schools. Because of this we are confronted with the problem of using this ability after graduation. While we hold that the experience of music in the high school is in itself of sufficient value to justify a strong curriculum in the subject, nevertheless full fruition of this work depends upon opportunities for continuing musical activity after school life is completed.

We may say that music education in the senior high school touches three groups of students: First, a small group intending to become professional performers; second, a very large group who possess talent in music and enjoy performances, but who will look upon this subject as an avocational activity intended to bring more happiness to life. There is also a third group which we may term "laymen," who barely touch the field of music and whose problems are not concerned with this topic. We are directing our attention to the second group.

These boys and girls actively engaged in music from the avocational standpoint form an astonishingly large group. In the nation as a whole they amount to roughly one-third of the total high school enrollment. A few facts from our own city high schools may prove of interest. 30,000 students are enrolled in the Cleveland high schools. Of this number 7,000 are in various vocal organizations and 4,000 in a variety of instrumental activities. In addition there are those enrolled in theory and appreciation classes. We are naturally interested in knowing what proportion of these young people follow the musical interest shown at high school age, and the various attractions that draw them to the large number of adult musical groups.

We may gain some information on the problem of student interest in adult activities by informing ourselves of their community and home music contacts while they are still students of the school. It is evident, in many cases, that social leanings determine membership in the majority of cases. Students join an organization as a rule because of a personal friendship with those who are already members of the group. Guidance does not seem to carry us far in placing these pupils in the different organizations. This perhaps is a wise outcome and, after all, we have trained these people not to serve music but to use music to secure the richest possible leisure time and social relationships. Therefore, in the majority of cases, it seems much the better course to permit the students to make their own normal musical relationships outside of the

school and relieve them of that hovering type of guidance which seems to command the activities of every individual. In other words, it would seem that the student should have free choice in his after-school music relationships, and not be forced to submit to a regimentation conceived by some individual or small group as best for all people concerned. Democracy does not operate in this fashion.

What responsibility then does the high school have to music graduates? Obviously the music department should give the most complete information possible concerning all phases of music activity in the community and the ways in which contacts may be made with these various organizations. We may go a step beyond that and establish a card catalog of all music graduates which in turn can be made available to the directors and officers of the various community music groups. They in turn may then extend invitations to our graduates, which may or may not be accepted.

To close this brief statement we shall consider some of the various musical activities of the community in which the graduate may find pleasurable membership.

(1) In every city there are well known amateur organizations whose strength may depend upon tradition and organization, or may center about the personality of the leader. In larger cities there are, of course, great numbers of these vocal and instrumental groups. Not long ago the Singers' Club, one of our outstanding male choruses, invited several of the glee clubs of high school boys to their rehearsal room for an evening of singing and goodfellowship. This seemed valuable from the standpoint of both groups. The great majority of members recruited, however, are secured through the personal contact of members with singers graduated from our schools.

(2) There are a large number of nationality vocal and instrumental groups in our city. In the majority of cases the groups have existed over a great many years and are highly organized and possess great strength. In the larger cities these nationality music groups are well worth support by the schools.

(3) The social settlements offer opportunities for continuing the music activity of high school graduates in the less economically favored sections of our city. Strong programs of choral and instrumental music can be organized in these districts where music would otherwise be a rare experience.

(4) Naturally, the churches serve as a base for a great deal of choral music and a number of them have flourishing instrumental groups. One question raised occasionally concerns the value of giving so much opportunity for choral music in the high school, when the graduates seem to take so little interest in the music of the church. It would seem that this question is not based upon sufficient information. For instance, a survey made several years ago, covering approximately twenty-five per cent of the Protestant churches in Cleveland, discovered that the membership of the choirs numbered 2,500, and that the age groups in these church choirs were distributed in such a way that sixty per cent of the membership fell between the ages of sixteen and twenty-five. These figures, indicating that sixty per cent of our choirs are young people just out of school, would make us raise the question, what has happened to the support that should be given by the older people to the music program of the church?

Another point in connection with church music is of real importance. In every city of the United States choral music is being presented as a part of the worship service every Sunday in the year. In addition to that, hundreds of thousands of men and women are participating in hymns each Sunday.

This would seem to be a remarkable activity in the choral field and needs much more attention than has as yet been given it.

(5) We find that a large number of lodges and clubs sponsor musical organizations for both younger and older musicians, many of them achieving musical results of a high order.

(6) In some communities industrial and commercial firms have developed very active musical programs. Many cases are known where outstanding performers desired by these business organizations have been given positions on the regular payroll in order that their talents in music might be available in the employee musical unit.

(7) The adult education movement has brought about a strong development of the evening schools and community centers where an ever-increasing program of musical activities may be developed.

(8) Some high schools have emphasized alumni musical organizations. If such groups come into being in a spontaneous and natural way, a great service is being rendered. But if it is an attempt to continue regimentation largely for the purpose of spreading the influence and prestige of either a music teacher or the high school, the activity can be questioned rather severely. This much is surely obvious, that alumni organizations can never hope to cover all of the individuals with musical interest and they, therefore, assume a place as one unit in a large collection of musical activities in the community.

(9) Some mention should be made of musical organizations in the home and neighborhood. They exist in a surprising degree, but because there is no attendant publicity or public performances we sometimes overlook the value and joy present in these spontaneous units.

Now for some general observations pertaining to Cleveland. It is a city of over a million people. In a survey referred to before in this paper we discovered a total of more than 400 active choral organizations in the city fitting under one or another of the classifications discussed above. These groups were highly organized with regularly scheduled rehearsals and certain definite concerts for which they were preparing. We do not have exact enrollment figures, but if each chorus averages fifty voices—and it is known that many of them number from 100 to 300 members—it will be seen that there are 20,000 men and women who regularly assemble in rehearsal each week for the purpose of studying and presenting choral music. In addition to this we discover that there are over one hundred orchestras and bands in the city. It is true that many of these organizations are small and do not approach symphonic instrumentation, but nevertheless they are organized units with a regular series of rehearsal meetings.

In summation may we make the following observations. High school students become active in music because music contributes something of richness to their lives. Upon graduation they should retain freedom of choice in making contacts with musical groups in the community. With this freedom, however, there remains the obligation of the high school to in some way offer a guidance program which will acquaint music students with all of the opportunities available in their city and furnish, insofar as possible, means of contact with these various groups.

So, as the high school musician inspects the music of his community, he becomes aware of a great number of choruses and instrumental groups busily

engaged in providing musical pleasure and he becomes intelligent in the choice of affiliation. This after all is the greatest thing a school can do for any individual. Give him clear and accurate information and an attitude that will cause him to choose that which is best for himself and for the social life of the community.



## Consolidated Choir Festival

HAYDN MORGAN

*Supervisor of Music, Grand Rapids, Michigan*

SUGGESTED PLANS of organization for a "Consolidated Choir Festival," or "United Choirs Service" and results to be expected:

### PLANS

- (1) Organize a Choirmasters Association to plan the festival.
- (2) Obtain the sanction of the local Ministerial Association and ask them to choose the speaker for the service. His subject should be related to the theme "The Place of Music in Worship."
- (3) Choirmasters Association choose festival choir director, preferably a man from without the city.
- (4) Appointment of the following Committees: (a) Committee on Music; selection, purchasing, etc. (b) Committee on Publicity. (c) Committee on Admission Tickets and other considerations for all participating churches. (d) Committee on Rehearsals, seating of singers, etc. (e) Committee for all other physical arrangements such as: financial, ushering, etc.
- (5) Each choir purchase the music, prepare same at regular choir rehearsals and use in their own services.
- (6) Have four or five combined rehearsals (as many as possible with guest conductor).
- (7) President of Ministerial Association and president of Choirmasters Association plan the order of service.
- (8) Use local directors for directing hymns and for all accompanying.
- (9) Use school or civic orchestra for prelude, offertory, postlude, and to accompany festival chorus in at least one number.
- (10) Admission by tickets (distributed gratis in churches participating in the festival) up to within a few minutes of time of service, and then open doors for all.
- (11) Expenses (for auditorium, incidentals) may be covered by free-will offering.
- (12) Choose music suitable for church and school choirs of high school age.
- (13) Secure support of local papers for publicity at regular intervals.

### RESULTS TO BE EXPECTED

- (1) An inspiring church service, with stirring music and a stimulating address.
- (2) A large, enthusiastic audience.
- (3) A more coöperative spirit among choirmasters, ministers, and church people.
- (4) Cause more choirs to use better music and perform it more intelligently, providing wise selections and proper preparations have been made.



(5) For some people, it will create a more sympathetic understanding of and attitude toward sacred music and its place in worship.

(6) A more dignified order of service by minister and choirmaster of each church.

(7) Use of school choirs as part of the large festival chorus is a fine medium which will encourage the high school singer to become interested in church choir work.

(8) Unmeasurable benefits will result if wise, sympathetic, and coöperative plans are made and carried out.



## The Development of An Amateur Chorus

HENRY S. DRINKER, JR.

Philadelphia, Pennsylvania

[NOTE: Mr. Drinker is the head of a large and active law firm in Philadelphia. The greater part of his spare time is apparently devoted to amateur music, not merely as listener but as an active participant. He claims that the chorus of one hundred voices which he conducts at his home, and the women's chorus of which Mrs. Drinker is president, are the only two choruses which never have given a public concert and never wish or hope to give one.

The following is Chairman Hazel Nohave's summary of principal points made in Mr. Drinker's extemporaneous contribution to the symposium on Community Music.]

IN THE ORGANIZATION of an amateur chorus, it is a mistake to aim for a large membership in the beginning. The object should be to start only with those who are seriously interested in music and who understand the amateur spirit—to play and sing great music intelligently, reverently and as beautifully as possible, but solely for the love of it, as *amatores*, thinking primarily of the beauty of the music and as little as possible about what other people are going to think of how well it is performed.

Nor should too much attention be paid to securing beautiful voices. Until a chorus has reached a fairly advanced stage of development, the quality of the individual voices is of much less importance than the ability of the members to read easily at sight and to grasp quickly the musical meaning of a new work.

Among the most valuable members are the pianists and instrumentalists, orchestral or chamber music players, who can all keep time, and are often astonished at their ability to sing. Expert singers, who emphasize voice-production, are often a liability instead of an asset.

It is essential to have a thorough musician as leader, and a competent pianist as accompanist. For each voice part, there should be at least two or three really good sight-readers, who can keep the whole part going. These should sit in the back rows so that they can be heard by the others, and by each should sit a less expert reader with a strong voice.

The chorus should grow slowly by the addition of those who wish to join it because they hear that it is doing the kind of music in which they wish to have a share.

The primary purpose of the chorus should be to enable *the members themselves* to enjoy and to become intimate with the masterpieces of vocal music. Any performance should be but a by-product of the musical experience of the members. Do not allow the chorus to be dominated by those who are less interested in music than in getting up an entertainment of which they are the managers.

There must be no compromise whatever with cheap music. Let those who want such get up a chorus of their own. Unless this rule is strictly observed, the really musical members will drop out and the chorus at once deteriorate.

What will interest the musicians and hold them will be the assurance of continually singing and studying works of real musical importance.

The programs for each meeting must be carefully arranged beforehand, by the conductor, after such consultation with members of the chorus as seems advisable, and there should be no impromptu "choosings" by members. No pains should be spared to make the programs both interesting and adapted to the ability of the chorus for intelligent performance.

Endeavor should be made by choruses in different localities to loan music to one another. Associated music clubs can do much to further this idea.

Above all, adhere to the Amateur Spirit. Your chorus is for your enjoyment and musical experience, not to give enjoyment to an imaginary audience or to exploit your soloists or your conductor. Make it and keep it your very own.



## Major Music Festivals

SADIE RAFFERTY

*Evanston Township High School, Evanston, Illinois*

THIS SUBJECT may be considered as most comprehensive since every festival, if it is to be successful, becomes a major operation to the director, the participants, the business manager, to all who are concerned. A learned thesis might be written, perhaps has been written, on the history of festivals from the time of the ancients to the present. A research problem is presented when the comparison of "festivals that were" with "festivals that are" is suggested.

All festivals should combine fun and fellowship with music—the keenest enjoyment by participants and audience, the finest spirit of coöperation, the love of doing a worth-while thing in the best possible manner. We might even have a slogan which reads something like "fun with a purpose."

Perhaps the best way to tell my story is to say a few words about three festivals with which I am personally concerned. The first, a Hymn Festival, I shall just mention in passing because of Russell Morgan's suggestion that hymn singing be heeded. Also, I am sure that Haydn Morgan will cover a similar idea in his paper which is to follow.

The second festival is the Evanston Community Festival, which is an attempt to keep alive a tradition so well developed in the renowned North Shore Music Festival. The depression made it necessary to discontinue that great festival for several years. Now we are attempting to give elementary grades, high school, university and adult citizens a chance to participate in singing, playing and listening to music of the highest caliber, and at the same time to allow them an opportunity to be festive and gay together in a neighborly community undertaking. In order to allow the largest possible number of people who cannot participate in the actual performance to enjoy the privileges of the necessary audiences, three performances are included in a season ticket which sells for \$1.50.

The third festival is sponsored by the In-and-About Chicago Music Educators Club. City, suburbs and near cities always have their jealousies, their grievances; athletic teams contend for victory; for one reason and another there is endless contesting. At the music festival students from many schools in and about Chicago sing and play together. There is much work, much gayety, much comradeship. All have a single purpose—to do a worth-while thing well together.

Festivals are more far reaching than simply to motivate school work. They are important socializing, friendly influences with high motives and high ideals. They are "fun with a purpose."



## Mothersingers and Fathersingers

MAYME E. IRONS

*Chairman, Committee on Music, National Congress of Parents and Teachers  
Supervisor of Music, Decatur, Illinois*

AMONG the most rapidly growing musical groups in the community today are found the "Mothersinger" and "Fathersinger" choruses, these thriving projects of the National Congress of Parents and Teachers which exist solely to provide opportunity for mothers and fathers to continue the interest and practice in music begun in earlier life.

The Mothersinger movement, started a decade ago, has achieved a wide and rapid spread during the past six years and now is country-wide in scope. Starting modestly in many centers throughout the country as the result of convention delegates witnessing a demonstration by the original Cincinnati Mothersingers, hundreds of communities now have developed these small and modest early beginnings until these singing groups have come to make a place for themselves in community life and to set new standards of amateur musical attainments.

Fathersingers, too, have demonstrated the idea of parent participation and parent performance in music, though the Fathersinger movement has not grown so rapidly nor developed to as great an extent as the Mothersingers have, perhaps due to the fact that more opportunities have been open to men to carry on a music interest through other sponsorship. Or it may be due to the difficulty in securing competent leaders willing to devote evening time for rehearsals, and to give freely of energy to get such a project under way, or to foster its early growth till it can move forward by its own strength and force.

Be that as it may, wherever these groups are carrying on a well planned program of musical activity, so that members feel the pleasure of accomplishment proportionate to the time spent, they become a real musical force in the community. If the membership is unlimited and no balance of parts is sought, the result is little more than "community singing," but still is desirable. But more frequently we find a limited membership, balanced sections, regular rehearsals, competent leadership and definite goals, all of which tend to build up for the Parent-Teacher Association members fine choruses, growing in power of truly musical expression.

Other than musical gains come as attendant satisfactions. Busy mothers and fathers may come in from their daily tasks, weary or worried with the perplexing problems of life. But these are forgotten in the unified effort to create something beautiful together, and as effort is rewarded by increasing success, something of the order, balance, harmony and beauty of life seems to be restored to them and courage returns. Nor must one overlook the friendships made and the comradeship which grows up as they work and play together.

Each group makes its own local rulings in harmony with the policies of the sponsoring Parent-Teacher Association, but there are literally hundreds of these groups with thousands of members working seriously to the common ends of producing good music, supporting the school music program, coöperating

with other community music projects and providing for the sponsoring organizations great support in their wide and varied programs in behalf of better home life and community improvement.



## Music Week Affairs In Denver

JOHN C. KENDEL

*Director of Music, Public Schools, Denver, Colorado*

DENVER was one of the pioneer cities in the development of what has become the National Music Week movement. This year we are celebrating our seventeenth annual Music Week. For the first sixteen years the program was dedicated to the discovery and development of local talent. Thousands of citizens were enrolled in the movement, and it has played an integral part in the development of the community musical life.

The board of directors of the Music Week Association has always been very cosmopolitan in its membership. This year's board is typical of the class of citizens who have taken a part in the business management of the organization. The president is proprietor of the largest engraving company in the Rocky Mountain region. Other members include two insurance men, an automobile dealer, a sugar broker, a manufacturer, a telephone company official, an owner of a laundry, two music dealers, one vocal instructor, and the director of music in the public schools. This board meets regularly once a week from October to June in the interest of this community project.

Many types of programs have been presented in the history of the Music Week Association. They have included performances of grand opera and high class light opera. The organization has sponsored the state high school contests; a great pageant of Colorado, for which the score was written by Charles Wakefield Cadman and the production staged by Percy Burrell; numerous local artists' recitals and students' recitals; programs of ballet and dance; and the intercollegiate band movement.

The public schools have contributed a very important part to the programs of Music Week. Large combined groups from the junior high schools present a program each year. This includes an orchestra of three hundred pieces, chorus of six hundred, and band of three hundred. The senior high school groups have presented the All-City Orchestra of one hundred pieces, a select chorus of three hundred, and the All-City Band of one hundred and fifty pieces. An important feature of each Music Week is the chorus of sixth-grade children. This group of four thousand singers, singing two- and three-part songs, is always one of the features of the week.

This year the association is planning to place the Music Week program upon a more dignified festival plane, and as the first venture is offering a performance of "Elijah", Richard Bonelli singing the title role, with three Chicago artists, a festival chorus of one hundred and fifty, and the Denver Symphony Orchestra. This will be the first venture in importing artists. The association is also assisting in bringing in the Philadelphia Symphony Orchestra on its transcontinental tour. The combined senior high schools will present Cowan's "Rose Maiden". Other features of former programs will be retained—the junior and elementary school participation, the state high school contests, and all the others mentioned. The plan, however, is to gradually work out a festival that will prove comparable to the other great festivals throughout the nation.

Denver's Music Week has become a thoroughly established institution. It is one venture in which all music lovers of the city take active interest, and demonstrates the possibilities of concerted effort in developing a richer community musical life.

Many of the singers who have appeared in the annual operas have received the impetus to carry on their musical careers, and a number of them may be found singing in opera in both America and Europe. The movement has thoroughly justified its existence in the past and there is every reason to believe that the new type of program will wield a great influence in Denver to further cultural interest in the community and state.



## A Municipally-Supported Symphony Orchestra

JOHN DENUES

*Director of Music Education, Baltimore, Maryland*

MUNICIPALLY-SUPPORTED MUSIC in Baltimore City began in 1914 with an appropriation of \$8,000.00 for a municipal band. This was followed one year later with an increase to \$10,000.00, with community singing and educational movies added as a part of the program. In 1915 the sum of \$6,000.00 was included in the annual budget of Baltimore City for the purpose of organizing a municipal orchestra, to be known as the Baltimore Symphony Orchestra. Gustav Strube, a noted musician and composer, and head of the department of harmony and composition at the Peabody Conservatory, was the first conductor. Through the coöperation of leading orchestral musicians and the volunteer services of Frederick R. Huber as manager, a propitious beginning was made. General public interest in the project was vividly shown by the fact that all seats were sold well in advance of each concert given during the first year of the orchestra's existence. In 1918, Mr. Huber was officially appointed Municipal Director of Music for Baltimore City.

As a fundamental policy for the orchestra it was announced that "The function of the Baltimore Symphony Orchestra, obviously, is not to enchant and entrance audiences with performances so brilliant that they stand out forever in the memory as great musical experiences. Its function is to enable the masses who cannot afford to hear the great orchestras, nevertheless to enrich their lives by becoming familiar with great music."

Since the establishment of the Municipal Department of Music in 1914, the budget has been increased from \$6,000.00 to \$56,000.00. Thousands of the citizens have enjoyed the concerts at a nominal fee for admission and a great deal of the world's best music has become familiar to the citizens at large. As an outgrowth of this project many activities have been included in the program of the Municipal Department of Music—such as the annual musical lawn party in Druid Hill Park, with an attendance of 40,000 citizens, a municipal chorus, a municipal colored band, the City Colored Orchestra, City Colored Chorus.

Concerts for young people were begun in 1917 under the direction of Gustav Strube who resigned as conductor in 1930 and was succeeded by George Siemomn. The present conductor, Ernest Schelling, was appointed in 1935.

The Municipal Department of Music has always coöperated to the greatest extent with the Division of Music Education in the public schools. An outstanding feature has been the provision of rehearsal-concerts by the orchestras in the secondary schools, both white and colored, thereby bringing the best music first-hand to our pupils.

# WHAT THE FEDERAL MUSIC PROJECT IS DOING IN EDUCATION

NIKOLAI SOKOLOFF

*National Director, Federal Music Project*



IT IS MY PRIVILEGE to congratulate you who are building the cornerstone of the musical structure of the United States upon the development of an education in music for the young which calls the attention of the world. Well am I aware of the opportunities now offered to children in the schools, both in the performance and comprehension of music which thirty-four years ago, when I benefited from American public education, were unthinkable. We did not then place music in the vanguard of subjects of study; we did not train teachers to become experts in the direction of the musical lives of all of the students who entered the doors of school buildings in the cities and towns of the entire country and in many of the rural districts.

Our work in the Federal Music Project has shown us the musically arid sections where there is no music teaching in the schools. We are endeavoring to meet that need by assigning teachers equipped for that type of instruction and on the relief rolls to cover the rural schools after school hours—unless the school board advises that there are no funds for music teaching and never have been, in which case teaching may be carried on during school hours. This precaution is a stringent rule in order to avoid displacement of regular teachers who might be employed. Our hope is for institutes for teacher training, or for some means by which those on relief rolls who wish to teach may become properly qualified for this highly important work in thousands of rural schools where there is no music teaching whatsoever.

Despite the fact that school music educators in the near and far corners of this great country have done and are doing a most extraordinary service in music education, and in the face of a remarkable recognition of that service as a very vital part of the school curriculum upon the part of school superintendents, taxpayers and the general public, it is the lamentable truth that in the depression the first pay cuts, the first saddling together of two or three subjects for one teacher, and finally the first teachers entirely cut off the pay roll came in the music division of education. That which makes the greatest contribution to the spirit, which makes for rare experience and which sets the spark of life in all school instruction was the first to go.<sup>1</sup>

This gives us sad proof that we have still far to go to establish the psy-

<sup>1</sup> This statement is too broad to be supported by facts given in the report of a survey made by the Research Division of the Commission on Costs and Economic-Social Values of Music Education. [Music Education Research Bulletin No. 16, 32 pp. 1934.] It is true that music was "the first to go" in many instances, but rarely in the case of a city or town having an effectively directed school music program. Perhaps the speaker meant that the fine arts—including music—were the first to be threatened in the retrenchment schedules. Members of the M.E.N.C. recall with satisfaction the successful campaign to "Mobilize Public Support for School Music," in which nearly one hundred national and state organizations, representing men and women in every walk of life, participated under the leadership of the Committee on Contacts and Relations [see 1934 M.E.N.C. Yearbook, pp. 309-311]. The survey above referred to, made during the school year following the initiation of the "mobilizing" project, indicated that the "threat" never fully materialized. Quoting from the report:

"Fifty-one per cent, or a little over half . . . reported that there had been no change in the status of music teachers, or in other words, that their music program had been continued intact. The percentage for the combined cultural group of music, drama, and art was a little over seven per cent less than that of music, showing that art and drama had suffered in places in which music had been left untouched. . . . The total percentage of towns which either curtailed or eliminated their cultural subjects was forty-nine per cent, but of these only four per cent, or sixty towns out of 1761, reported actual elimination of the cultural subjects. From this we may learn that in spite of most distressing financial conditions, in practically the entire country, the school systems have rallied to the maintenance of the art subjects in the schools by keeping them to the extent that their budgets would allow."

chology that music and musicians are of the greatest importance in the cultural and economic life of the country. Economic readjustment, rehabilitation of professions and trades, must include music which in normal times is a three and a half billion dollar industry yearly.

So we feel, and there is a general disposition throughout the country to feel, regardless of political persuasions, that the gesture of the Federal Government toward music is of tremendous national significance, and that the Federal Music Project is serving well in re-employing 15,600 musicians in which are included some 2,000 teachers.

The re-training of music teachers for new fields, for class teaching, for the correlation of music with the schoolroom presentation of the study of history, geography and literature, for teaching the layman to understand and enjoy music, is a salient feature of our education program. In the formation of eleven excellent symphony orchestras through the Federal Music Project, and orchestras of high aspiration and good caliber in some fifty-three other towns, a possibility presents itself for symphonic school concerts with preparatory lectures for the school children in cities and schools where this type of musical experience has come only to the privileged few.

Previous to the Federal Four Arts program under the Works Progress Administration, only a few states, probably not more than four, made use of relief funds by re-employing musicians. The money was there to be used by the states, but there was little interest in music and no pressure brought to bear. Consequently musicians continued either to starve or to destroy their skills by working at manual labor or in ridiculous jobs for which they were entirely unfitted. There are numberless cases of blunted and stiffened fingers of excellent players, of exhausted and actually emaciated singers, which have figured in the reclamation of skills. Stupid employment or the dole rightfully have been cast aside for the preservation of the skills come from long years of training and experience, for the preservation of self-respect and professional dignity.

We surely all agree that a national plan for decentralization is the only answer to the poignant questions confronting us in the musical world today. What is mechanized music going to do to our artists when one orchestra can function for the whole United States? What is to become of our hope for a national musical consciousness born of first-hand experience with *LIVE* music? There are sections in the country where there could and should be symphony orchestras employing hundreds of the fine musicians who wait at the gates of overcrowded cities—the music centers. You, music educators, can help to distribute the music centers, and establish high standards of performance through support of the best. You can stir up a national expression for music subsidization, part federal, part state, part municipal, certainly part borne by the community. Your congressmen will give you what you really want when you want it hard enough to ask for it so that you will be heard.

True, we cannot superimpose music, but we can make music an integral part of American life. We can set up a musical life which will decentralize normally and make use of the finest native talent in five hundred, yes, in a thousand music centers, instead of in ten.

The Federal Music Project is giving immediate relief to musicians. There is some hope of permanent employment in certain projects. Communities have been aroused in some instances to maintain symphony seasons which do not force musicians to sell shoe-strings part of the year. A new musical public is developing among those who have been unable to pay for music. Millions are

listening to music weekly. Advisory boards of local musical leaders and artists have coöperated fully. Also boards of education, clubs, park commissions, chambers of commerce, philanthropic agencies, Y. W. and Y. M. C. A.'s, all types of fraternal organizations have become definitely interested in the federal music program. Your coöperation with the Federal Music Project and sympathetic—we hope enthusiastic—understanding of the true significance of this first federal musical experiment of national scope are of the utmost value.



## THE NEW ALPHABET CHALLENGES OUR CITIES

HARRY F. GLORE

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THE NEW polysyllabic alphabet of the present administration is either a modern Hydra whose many voracious mouths are rapidly devouring individual liberty, opportunity, and initiative, or a triple-distilled formula which will rejuvenate our people and show them the way to a new land of milk and honey—according to the side of the political fence from which one views it. But to those of us not interested in the political aspects of the case, the new alphabet is neither; particularly to those of us in positions requiring working relations with these federal agencies. The new alphabet, consisting almost invariably of trilateral units ending in A, represents the greatest challenge which has come our way since the last frontier was pushed across the Rockies into the Pacific Ocean. Indeed, it is not putting it too strongly to say that the problems arising from the challenge of the alphabet agencies are more stimulating, more far reaching in their significance, and more difficult of solution than the conquering of the physical frontiers of the nation.

To many communities, the Federal Government's billions have meant only an opportunity to shift local burdens to Uncle Sam's shoulders; an opportunity to build political fences; an opportunity to help friends and relatives over a financial rift. Other communities have assumed the attitude, "Well, the money is going to be spent and we might as well get our share; we'll have to pay our share of the bill anyhow," and, with an utter lack of imagination that is appalling, have proceeded with projects which by no stretch of the imagination would they have sponsored if the money had come from local direct taxes.

But to the alert mind the new alphabet, which many regard as the ABC's of anarchy and chaos, has resolved itself into the ABC's of opportunity. Let us eliminate the purely physical or engineering types of federal projects and discuss the musical phase of the problem, which of course, as musicians and educators, is our primary concern.

There are at present three federal sources which an alert city or county administration, public recreation commission, board of education, township or village trustees, can tap to provide leadership for expanding programs which will give opportunities for the development of the cultural background of our citizens; namely, the Works Progress Administration, the Emergency Schools Administration and the National Youth Administration. Really there are four because the National Youth Administration has two divisions—one dealing with young people between the ages of sixteen and twenty-five years who are in high school or college, and one for those who are not in high school or college.

Moreover, a community which is alert to opportunity will tap not only one source but all of them. Of course, a program which uses musicians from



all three agencies will require close coördination. Delicate adjustments and expert coöperation will be needed to keep down duplication of effort and overlapping of function as well as to avoid stepping on sensitive toes. But the problems are not impossible of solution. Furthermore, it is often possible to get leadership through one agency which cannot be secured from another. For example, according to the rules, Emergency Schools employees may engage only in adult education activities. Any recreation must be incidental. Thus a teacher may spend most of his allotted working hours teaching voice classes and once each week combine the classes to form a chorus. But what of adults who want music primarily for recreation? What of children who want class lessons but cannot afford to pay for them? These may be cared for by a project set up under the Federal Music Projects Division of the W. P. A.

In the early days of C. W. A., and later under F. E. R. A., too many of our cities overlooked the opportunity inherent in the taking care of needy professional musicians by putting them to tasks for which they had spent a lifetime of preparation. Too many other cities took the easy way out and set up projects which merely called for rehearsals and concerts as entertainment. The concerts were often hit and miss affairs, played out-of-doors in good weather and indoors in bad. I am not belittling the value of concerts. If they serve no purpose other than to give a spiritual lift to the tired souls of some of our citizens, they justify their existence. But compared to the real opportunity, such concerts are like choosing an olive from a groaning banquet board and allowing the wealth and variety of remaining food to go to waste.

Concerts may be coördinated with the music education program of the school system. How much more vital and real is a music appreciation lesson taught with living musicians than one with records. Records may be used in advance preparation and then the entire grade (or school) be brought together in the auditorium for a concert which will have greater significance because of the advance preparation with records. If there is a symphony orchestra in your city, the school concerts by W. P. A. musicians can serve to prepare the pupils for more intelligent listening at children's, popular, or regular symphony concerts.

Such a project may provide entertainment in convalescent homes, sanitariums, asylums. But more than that, if intelligently planned, the project may serve a therapeutic and rejuvenating as well as an educational purpose over and above pure entertainment. General public concerts, if rightly conceived and carefully planned, may insinuate fine music into the good graces of an unsuspecting public, instead of playing down to the real or imagined level of public taste. Yes, indeed, there are concerts—and concerts!

And still we have only scratched the surface of what might be achieved with musicians put to work by the different alphabet agencies. To my mind, the more enduring values are in the activities which can be conducted in weekly classes and groups among children and adults who lack the opportunities for self-expression through music. Piano, violin, trumpet, clarinet—in fact, all the instruments of the orchestra as well as the plucked instruments, may be taught in classes. History of music, theory, sight singing, harmony, counterpoint, appreciation, glee clubs, choruses, community orchestras and bands, small home ensembles—all these are possible and are being conducted with varying degrees of success in some of our cities.

Of course, one admits that, in some cases, the classes are not taught as efficiently as under ideal conditions. Some of the teachers may be fair or even good, but not what one could get if one were engaging a teacher without

regard to relief. Equipment may be inadequate, the piano broken; the pupils may lack home facilities for practice. But all these things are part of the challenge to ingenuity and resourcefulness.

Will the people respond to such opportunities? All I can reply is, "Try it as we have in Cincinnati and you will be amazed." What does it matter if some of the motives are mixed; that possibly some grubby little person comes to his lesson dreaming of future immortality (and a purple Rolls-Royce) as a radio star? The hunger is there and the fact that there are difficulties in the way of achievement is no excuse for evading the opportunity or shirking the responsibility. Perhaps the most formidable objection some people raise is "But these government projects are not permanent. What if we just get started and the project or the entire works program is abolished?"

Even this is no adequate excuse for not starting. How do we know these things are not permanent? Let me give you an example: In Cincinnati we had a few musicians assigned to us as individuals in the old C. W. A. days. We submitted a large project calling for employment of as many musicians as the government saw fit to allot us. There were heart-breaking delays. C. W. A. was abolished before our big project was approved. F. E. R. A. rose out of the ashes of C. W. A. We submitted our project to F. E. R. A. and after months of delay it was approved. Meantime we had seized the opportunity to extend the program with Emergency Schools teachers. The large F. E. R. A. project was all-inclusive, calling for all types of concerts, dances, classes, and recreation activities, as well as for copyists, arrangers and accompanists.

When F. E. R. A. went out last July we had ninety-three concerts booked ahead, and a large number and great variety of regular music activities. Four months went by during which time a special division for music projects was set up by the Federal Government which took such projects out of the hands of local sponsors such as our Public Recreation Commission. But did the program suffer? Only temporarily. Now it is bigger than ever before.

One hundred eighty-four classes and recreation groups meeting weekly, coördinated and supervised by the Public Recreation Commission, is the story. Some of them are financed as part of the permanent program of our department, a large number by W. P. A. and O. E. S. A. Add to these activities assistance rendered by N. Y. A. young people, and copyists, arrangers and accompanists from both W. P. A. and N. Y. A., and you can see how the program has grown since the days of C. W. A. There have been many problems: personnel; policies; how to reconcile musical standards and efficiency with need for employment; government regulations and reports; relations with private agencies and teachers, the Musicians' Association and conservatories; minor frictions and misunderstandings—but no major conflicts! Infinitely complicated—but who shall say it has not been worth all the trials?

About two years ago, in addressing a group of F. E. R. A. musicians, I made a prediction which I will risk repeating now, and I believe, with far less chance of being wrong. Here it is: Regardless of what administration is in power, two things at least will remain with us as permanent parts of our government. I don't say that progress toward these two things will be steady and uninterrupted. Indeed, it is highly probable that the opposite will be the case, with even an occasional full stop. But just as surely as we are here today, we will have a *permanent youth program* and a *permanent federal subsidy of the fine arts*, particularly of music. What form these agencies will finally take or what they will be called, I do not believe anyone can say. But if I might be permitted to add to a very famous line, "I hear America singing"—and playing—with Federal aid.

# THE FEDERAL MUSIC PROJECT IN NEW YORK CITY

FRANCES MCFARLAND

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THE FEDERAL MUSIC PROJECT in New York City did not spring into being full blown. It is an outgrowth of work developed for three years through several relief administrations. Starting in 1933 under the New York State Temporary Emergency Relief Administration as part of the Adult Education program of the State Department of Education, it was transferred after one year to the Civil Works Service, to the Emergency Relief Bureau, to the W. P. A., until now it answers directly to the Federal Government.

Through all of these changes the original policies set up by a Music Advisory Committee have been maintained and still hold:

(1) In justice to the taxpaying public which furnishes the funds for relief, a definite return of educational, cultural, recreational or re-moralization value should be ensured for that public by the character of the plan adopted for the administration of music funds.

(2) In justice to such musicians as are still maintaining themselves by professional activity even during the present slump in the music market, activities under a relief program should be administered strictly within non-competitive fields.

(3) In justice to the considerable number of musicians on the relief lists whose capacities lie in fields other than that of performance in orchestras or bands—capacities as teachers and singers for instance—the scope of a program of utilization should be broad enough to include all types.

With a few exceptions and additions the original program has been carried forward. First of all, work was provided for unemployed orchestral players, and symphony and dance orchestras, bands and smaller ensemble units were organized and scheduled for free concerts in parks, public buildings and welfare agencies. Next came work for the unemployed teachers, and teaching centers were set up along the lines of music schools, open at first to unemployed adults only, but later, under pressure of unexpected demand, thrown open to all who could not afford to pay for private instruction.

With the advent of the Civil Works Service and before the program was expanded, a music survey was made of the Metropolitan area to ascertain what music activities already existed and what music needs should and could be filled. Musicians were used as investigators in order to give them employment quickly and to use them afterwards in non-profit institutions to fill the needs which came to the surface. On the basis of this survey another project was formed to employ musicians who did not wish to teach the skills, that of Social Music. Its aim was to build music into already organized programs in welfare houses, boys and girls clubs, in fact in all places where groups of children and young people are to be found. The program offered the teaching of folk songs and dances, art songs, chorus and glee clubs, rhythm and harmonica bands, amateur orchestras, operas and operettas. Through such a simple program hundreds of people could participate in good music, and attendance grew in fifteen months from 29,000 to 245,000 a month. A Recital Bureau was also set up which provided opportunities for concert artists to appear before audiences in non-profit institutions, and to broadcast in coöperation with the Municipal Radio Station. Finally a project was written for accompanists for health education for girls in public schools, designed to prove the value of piano accompaniment over the victrola now in use.

The Federal Music Project in New York City aims to carry forward the

best of the program which it inherited, and to develop a far-flung program for the general public. It now employs 1,800 musicians in two divisions. The Concert Division comprises twenty-three ensemble units giving free concerts in public institutions to audiences which average 88,000 monthly. An experiment is just being tried with popular priced symphonic concerts on Sunday evenings in a Broadway theater and with a travelling orchestra which has just made its first concert tour to upstate cities, with marked success.

In the Education Division the teaching centers continue—twenty-three of them,—and of this number six are attended almost exclusively by colored people, housed in public school buildings after school hours or in welfare agencies and occupying space definitely allocated for the purpose, or in four independent buildings rented by the Government. All schools offer full curriculum including all instruments, voice, chorus, sight singing, ear training, coaching, diction and all branches of theory which is required. 9,000 individual students attend these schools, adults predominating, with a regular monthly attendance of 67,000. In order to avoid competition with the private teacher all instruction is given in class; there is no individual teaching under any circumstances. One of our first tasks, then, was to train the teachers, all of whom had been accustomed to studio work, in the technique of group instruction. We were fortunate in being able to enlist the interest of well known music educators who gave this training to the teachers without charge. A series of lectures on educational psychology supplied by New York University was an enormous help in group handling. Although there was little enthusiasm at first for class teaching, so great a stimulation comes from the groups that teachers now say that they would be loathe to go back to solo teaching. Three lectures in mental hygiene, as applied to adults have assisted teachers in meeting many of the unaccustomed social problems which constantly arise, for people of all kinds make up the student body—college students, truck drivers, grandmothers, tired mothers who are trying to keep up with their children—all of whom have or are problems which require a different approach.

Standards of teaching and student performance are amazingly high due to carefully planned supervision. Each school is directed by a head teacher whose duty it is to "make it go." For each subject taught, a subject supervisor visits classes on a weekly schedule. Weekly institutes, which all teachers are required to attend, afford special training. Recently an examination was given in theory and harmony, and, on the basis of the ratings, carefully graded classes formed and teachers notified which ones to attend. Well known lecturers on different aspects of music education have provided part of their training. Weekly meetings of head teachers with the project supervisor provide a time for discussion of problems. Weekly assemblies in each center offer the students an opportunity for performance before friendly audiences. Weekly concerts by faculty or outside artists demonstrate music or composers studied in class.

The Federal Music Project retains also the work in social music, but in order to establish the Project as professional, such centers as were largely recreational in nature, together with workers who wished to continue in this type of activity, were incorporated into a Music Recreation Project and transferred to the Recreation Unit. That part of the program which remains is being headed up directly to education; all of its activities are being musically motivated and form the broad educational base on which the teaching centers are built. Many of the social music centers are large enough and strong enough to stand alone but the smaller ones have been made extensions of the teaching

centers. A certain amount of social music will be incorporated directly into the teaching centers, for it has been amply demonstrated that this more general program is a definite feeder for the schools.

As part of this program, thirty-five teachers, all of whom hold public school licenses, are assigned to elementary public schools as music consultants in the Board of Education's experimental activity program. The regular public school music is carried on but it is the task of our consultants to correlate music with academic subjects, and about 150 such activity projects have been made vivid and dramatic through appropriate art songs, folk songs and dances. An enormous amount of research has been carried on in order to supply appropriate material. Several demonstration lessons have been given by the director of the project to public school teachers at the request of those in charge of the activity program, and the whole undertaking has met with enthusiasm and success. Also under this program, a research study is being made in some of the city hospitals, and in two houses of detention for women, in the *participation* method of music therapy. While a study of this sort requires considerable time before definite conclusions can be drawn, many members of the medical profession consider it a significant clinical experiment.

The program of the Recital Bureau has been expanded to include opera in concert form and chamber opera presented in collaboration with a Concert Division orchestra.

The Education Unit in New York City is also responsible for music teaching in C. C. C. Camps. Our supervisor has his office in the Educational Department at Governor's Island and has charge of the thirty-one teachers assigned to camps throughout the state. They offer to the enrollees class instruction in instruments and theory, glee clubs and orchestras; they direct the community singing, musicals, minstrels, entertainments and broadcasts.

The Federal Music Project has organized through the Educational Division an appreciable amount of new work for the general public under a program of extra-curricular activities, notably the Composers Forum-Laboratory held weekly in the Federal Music Building. Each forum features a modern American composer who appears in person to explain his point of view, and whose works are performed. Questions and discussions follow. A monthly concert offers the best music of the previous forums chosen by the committee which sponsors the laboratory. The forums have regularly attracted audiences of about 500, and are being made a model for similar work throughout the country. A library of American music has been begun; copies of all of the music performed at the laboratory concerts provide the beginning of a fine aggregation of tested American works for reference. If laboratories in other cities will do the same, no program need be restricted to composers of one city or district. Another important series is being given in the teaching centers on evolution into modern music illustrated by a beautifully trained group of madrigal singers; analytical lectures on the music played by the Concert Division orchestras aim to prepare listeners for the concerts, the music used for comment dealing directly with the program of the borough orchestra nearest the Center. An appreciation course, open to the public, attracts weekly audiences of several hundred, as do informal piano recitals accompanied by talks about the composer and the music.

Where is all of this free music going? Those of us who are working for it hope that most of it is moving towards permanence, through a federally or municipally supported musical program.

What is the Federal Music Project accomplishing? So much that it is

impossible to relate it all. In the first place a new listening public of discriminating taste is being created through the free concerts given by the ensemble groups and recital artists. The large majority of people who make up the audiences are not found in the usual orchestra and concert halls and yet this new public numbers millions throughout the country.

Here in New York, the Educational Division is blazing trails through a program of creative work. The social music program for children and adolescents has afforded to youth the enjoyment and participation in good music instead of leaving them to the unselected music of the street or the radio. While former service to welfare agencies will continue, a separate center for children and youths is just being opened to work closely with the crime prevention program and the Youth Administration, where emphasis will be placed on the creative in music as definitely as the handling of a brush or the producing of a play.

Our teaching centers are unique, not paralleling in any way the conservatory or the settlement music schools. They are demonstrating the place of music in the adult education movement. The students who come to them are adults really pathetic in their eagerness. Some are graduates of accredited schools who could not otherwise continue their studies, others are picking up their music again after years of not being able to study, still others have not studied before and are fulfilling perhaps a lifelong wish to do so. All of them have, in common, poverty in varying degree or unemployment. Countless unsolicited letters from students express appreciation for what they are receiving. And the teachers are receiving a training which could not be duplicated, not only in the teaching of the skills under constant expert supervision but in learning the group technique which we believe to be the teaching of the future except for the unusual virtuoso or creative student; in learning flexibility in teaching, the adapting of material, to be alive to the possibilities of a new approach. They are learning school management, the building of schedules, the accurate keeping of records and writing of reports; an invaluable discipline is theirs learning to be one of a staff and part of a live organization instead of independent individuals in a studio, learning to meet and to manage all ages and types of people and to talk their language. Because of this training many of our teachers are securing permanent employment. It has ever been our effort to create new openings for musicians by making a place for music in entirely new fields and it is heartening to know that this effort is bringing a return to our teachers.

The Federal Government cannot, *must* not, abandon its program of free music with its immeasurable contribution to community life—it cannot let us down. But neither must the public leave the Government to fight alone for us. Everyone who has benefited by the Federal Music Project or enjoyed it must become articulate and impress upon the authorities in Washington the value to the country of its free music program. Sponsoring committees who have been furthering the work of the Project throughout the country will be one medium; the teachers benefiting by training for new fields are another. Their brochure prepared for this conference carries a foreword written by one of our very good friends, Dr. James L. Mursell. It will be my most fitting conclusion. Dr. Mursell has helped our work immeasurably. He has given us a course of lectures; he knows our teachers and our work thoroughly. He speaks not from hearsay but from his own observation. He writes:

"I regard the work which is being carried on in New York City by the Music Education Division of the W.P.A. Music Project as a most significant

enterprise in both its social and musical implications. A great new constituency has been discovered, eager for serious music study, but untouched by our present agencies in the field. Group methods of teaching many phases of music are being successfully worked out in practice. It is being established that opportunities for music study and musical activity are an important element in the well-being of large numbers of persons. Some of us have long believed that all these things were so. But to find them demonstrated in a practical situation seems to me very important indeed. I believe that this work is making a remarkable contribution to our notions about how music should be taught and its place in the scheme of human values. I think that it deserves the widest and most sympathetic attention from all in any way concerned with music education or the development of cultural interests among our people. And I am rejoiced to know that the workers on the project are seeking permanency for the important institution which they have created and which they serve with so much devotion."

I have told you almost exclusively of the way the Federal Music Project works in New York City, but in many other cities other programs of great interest and variety are being carried on under the direction of well known musicians who are giving their knowledge, time and strength that music may be a part of everyone's experience, and that musicians may find more outlets for their gifts. Community life cannot fail to be immeasurably enriched by this far-flung program; the depression with all its hardships may indeed prove to be the greatest of all blessings to our cultural life.

# THE EXPANDING HORIZON OF CHURCH MUSIC

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[NOTE: This and the following paper were presented at the 1936 section meeting held under the auspices of the M.E.N.C. Committee on Music Education in the Churches, Olaf C. Christensen, Chairman.]

I STAND BEFORE YOU a badly split personality. I beg your indulgence for a few minutes while I try to put the pieces back together. Since this psychic disorder to which I am a prey is a professional one from which many church musicians suffer, my confessions may strike an answering note in some of you who listen, and, later, I hope, join in discussion. For this reason I make no apology for what might otherwise seem an excessive use of the first personal pronoun.

I am hired by a university and by a theological seminary to dole out as much knowledge as I can about music, and particularly about religious music. On the other hand, I am hired by a Congregational church to provide music of the choir and of the organ, for the public worship of the congregation. In the university it is my duty to create in my students a critical attitude, by which I mean to objectify their taste by demonstrating those merits of form and substance which make music both aesthetically good and spiritually satisfying. As I strive toward this objective in the classroom, I have no fear of treading on anyone's toes. The process of learning is painful if it is real; and a teacher need not be a sadist to feel the necessity of making his daily inoculations strong enough to take effect.

In my church, on the other hand, I am in a position similar to that of most musical directors in Protestant churches. I am an employee not of the minister but of the Music Committee, a group of five parishioners who represent, or claim to represent, the democratic opinion of the congregation as a whole. From their point of view I must provide the kind of music they like, and not, if it is different, the kind that I like, or they will fire me and hire somebody who suits them better. In attempting to fill these two positions, one in the university and one in the church, it is only natural that I sometimes cannot remember which of my two personalities is supposed to be functioning at any given time. Since it is more fun to be in authority than to be a hireling, I am likely to overstep the amount of authority the church chooses to give me.

The solution of this difficulty can only be accomplished in one way. I cannot capitulate to demands from the church which do not seem to me to make for growth in understanding the proper use of religious music in public worship. I must, therefore, learn somehow to make the Music Committee and the church want to have a kind of music finer and more appropriate than any they yet understand or want. If my constituents in the church are ever to understand the discriminations of taste and appropriateness I want to make, they can begin to do so only if I can myself formulate clearly and simply the theory which underlies my work. This theory I should now like to present to you.

Pure music is form, all form and nothing but form—form in pitch or auditory range, and form in time. Apart from its form music cannot exist, nor is there anything about music which is not contained in its form or expressed by means of its form. The expressiveness of, let us say, a Beethoven sonata is at all times the result of the particular form Beethoven has chosen to give to the melodic and rhythmic and harmonic materials he customarily uses. When the melody goes up, the feeling becomes more intense, just as the physiological condition of a singer is more concentrated when he sings a relatively high note



than when he sings a relatively low note. Differences in pitch thus constitute a part of the expressiveness of music. Similarly rhythmic accents, or the surprise which occurs when accents are displaced, contribute to the emotional meaning of music. Any piece of music is both understood and felt most completely when its melody makes the intellectual structure and the expressive intention most completely clear and most completely identified with each other. Any music which exists according to these specifications exists for its own sake alone. Its intellectual content is musical and nothing else, and the pleasure it gives is purely musical pleasure. It has no purpose except to be musical. It tells no story. It commits itself to no philosophy. It carries no propaganda. It states no creed. It is, in short, pure music. Examples of music of this kind are to be found particularly in the literature of the eighteenth century. No music exists, for example, which is more completely concerned with giving purely musical pleasure than the instrumental works of Mozart. An unmusical person can like some of the works of Beethoven because he is enthusiastic about Beethoven's social philosophy or because he is impressed by the vigorous assertions of a greatly masculine personality. These nonmusical, or extra-musical, qualities of Beethoven are abundantly in evidence in his music and detract from its pure musicality. Our unmusical person, on the other hand, could not like Mozart's instrumental music, because there is absolutely nothing he can find in it except music.

I say it is only in the classical period that many musical compositions are found which are pure music. Before the eighteenth century attempts at the construction of abstract music were somewhat groping and tentative, and the best music was that which was associated with matters outside the immediate realm of music, such as the drama, courtship, and, above all else, religion. With the interruption of the classical point of view toward musical composition, which came with the political and philosophic unrest of the beginning of the nineteenth century, music again associated itself with ideas and feelings outside the realm of music. A new Romantic religion of individual self-expression grew up. Composers like Beethoven, Schumann, and Liszt sought to make their music uniquely meaningful by causing it to reflect their personal attitudes toward living, toward love, and toward religion. Mozart said in effect, "Here is a musical object which you may contemplate and enjoy if you want to." The Romantic composers said, "Here is my message which I want you to listen to." Not until the nineteenth century did composers attempt to compel their audiences to pay attention to them. This propagandist attitude toward the function of music naturally led to many distortions of pure musical form. I should not like to be misunderstood. These distortions of musical form are not necessarily reprehensible. Much of the music of the nineteenth century is very beautiful indeed, but a part of its beauty must clearly be understood to be *not* musical, or the further things I have to say will not be clear.

Now it is obvious that church music is not and never can be pure music in the sense in which I have used the term. Pure music has no use except to give musical pleasure. Church music, on the other hand, is music which is written to be *used* in church. The success of a piece of church music is only half measured by its excellence in musical form and expression; it is half measured by its effectiveness in the religious service. Let us consider, then, how a piece of music may be effective in the religious service.

Music does not of itself convey specifically religious sentiment. It may avoid obvious traits of secularity, such as dance rhythms, or harmonies associated with popular sentimental ballads. But it cannot be unmistakably reli-

gious unless it is associated in some way with a religious text. Sometimes the text is only an original starting point, as in the chorale-preludes of pre-classical composers. Usually, however, the text is actually present along with the music. Our discussion will be easier if we confine ourselves to music which has a religious text.

Every religious text which is set to music is either an affirmation of faith or a statement of belief. If a text is neither, it is not religious. Any religious service which includes liturgical materials which the worshippers are not expected to believe is insincere, just as far as it includes such materials. The texts of the music sung in the religious service are therefore of supreme importance. In fact, they define the character of the faith which gives both spiritual and ecclesiastical unity to the congregation; the faith which justifies the very existence of the church.

Since the texts of religious music are of such importance, they must not be hidden or rendered unclear by their musical settings. It would be hard to think of any good music less well fitted for religious use than that of Mozart. For except in operatic music, for which he had a special sympathy, Mozart was not temperamentally able to allow perfection of purely musical form to give way to the demands of a text. Classical musical form, so satisfying in abstract music, tends to seem rigid when it confines words of poetry or prose within formal restrictions not suggested by the words themselves.

Since much of the liturgy of every church is prose, successful church music must make great concessions in rhythm. Modern music is based upon meter, *i.e.*, mathematical division of time by regularly recurrent stresses. While there are strong and weak syllables in prose, they do not fall metrically. Any attempt to set prose words to rigidly metrical music therefore disturbs their intelligibility.

The presence of harmony also somewhat destroys the effectiveness of the words. The attention is drawn away from the words to the musical color of the chords, especially if the harmony is either unusually rich or unusually dissonant. Counterpoint likewise causes some confusion because all the singers are not pronouncing the same word at the same time.

The music which best preserves the clarity of a religious text is the unmetrical, unison music called plainsong, of which the most familiar variety is Gregorian chant. As far as the human imagination has yet been able to go, no music has been devised of equal usefulness to the services of the church. Sung with genuine spirit, plainsong is neither monotonous nor unvaried. It has the highest possible degree of musical interest commensurate with complete understanding of the text.

But the ideal of interesting all churches, Catholic and Protestant alike, in the exclusive use of plainsong is Utopian and vain, and possibly highly undesirable. Even if we were all willing to admit the superiority of plainsong to other forms of church music, which some of us probably are not willing to do, we should be closing our eyes to the influence modern music has upon the taste of the people. For Roman Catholics and Anglicans the task of education to plainsong, while difficult, is not at all impossible. I am greatly delighted by the growth of interest in plainsong in these communions, and find it difficult to see why any Roman Catholic or Anglican musicians should draw back from its use. The accomplishments of the monks of Solesmes and of Canon Winfred Douglas are noble and distinguished contributions to contemporary religious and musical life. For most Protestants, however, plainsong is associated with liturgies which are largely unfamiliar, and against which there is often strong bias.

A Congregational church, for instance, has no continuity of musical tradition. The good old practice of lining out the Psalms is long since dead. It has been supplanted by an attempt to enrich the service by the inclusion of music drawn from a wide variety of sources, frequently without regard either to its religious quality or to its appropriateness to the special character of the Congregational faith. A similar lack of traditional musical resources hampers all the other non-liturgical churches, and even Lutherans have frequently gone far afield from their heritage of Reformation chorales.

What sort of music, then, is both appropriate and feasible for the various Protestant groups who have no traditional liturgy upon which to fall back with assurance? So far as texts are concerned any words are right which are not at variance with the particular creed of the individual church. Judgment in this regard must certainly be left entirely to the musical directors and ministers of the various churches. It is possible, however, to set up certain desirable standards of musical quality to which, in my estimation, Protestant churches, as well as Anglican and Roman Catholic churches which do not confine themselves to plainsong, should adhere.

Let us consider first the rhythmic relationship of words to music. Since plainsong is at least theoretically the ideal rhythmic setting for religious texts, and especially prose texts, we may say confidently that that religious music is best which most closely conforms to the rhythmic flexibility of plainsong. The motets of the sixteenth and early seventeenth centuries probably most closely resemble plainsong in their rhythmic freedom. Many of the Latin motets are available in translation, and many English motets by such composers as Byrd, Tallis and Gibbons are settings of English texts.

Two varieties of modern church music come closer to the desired rhythmic freedom than any other music written since the seventeenth century. One is the motets of the Russian Orthodox Church, composed in great numbers by such masters as Tschaikowsky, Tschesnokoff, Gretchaninoff and Kalinnikoff until the disruption of the church by the soviet government put an end to the demand for this music.

The other modern source of music which is rhythmically appropriate is British. Many of the works of Vaughan Williams, the late Gustav Holst, and Healey Willan of Toronto, display a felicity in handling the English language which had been forgotten since before the time of Purcell.

Most of the music of the eighteenth and nineteenth centuries, including that of Bach, Handel and Mendelssohn is not happy in its setting of words, and merits approval only on other grounds which I shall mention later.

Putting aside the question of prose rhythm, the melodic character of religious music must be given careful scrutiny. The medieval church, modes whose structure underlies not only plainsong but the polyphonic music of the sixteenth century as well, are better suited to the expression of humility and penitence than the modern major scale. For it can easily be demonstrated that the prevailing tendency of all the modes, and especially of the Phrygian or third mode, is downward, whereas the prevailing direction of the major scale is upward, on account of the half step at the end of each tetrachord. On this account, modal music has a tendency to create a feeling of actual physiological relaxation which the major mode accomplishes with difficulty, if at all. The constant downward pull of modal music also creates by analogy an experience of self-debasement and humility in the listener. It is interesting to notice in this connection that even in the sixteenth century joyful expressions of praise

were not written in the medieval modes but rather in the major mode, in order to capitalize the exhilaration which that mode is uniquely able to produce.

I am not saying in the least that the only successful penitential music is modal. I am rather suggesting that the simplicity of the means by which modal music creates a penitential feeling can furnish a good basis of comparison to which to refer more modern examples of penitential music.

It follows naturally that, while many of the best examples of devotional music are modal, the sixteenth century motets of praise are often less stimulating and even less expressive than comparable works by Bach or by later composers. This is true because the possibilities of the major mode were not so well understood in the sixteenth century as they came to be in the eighteenth. It is worth noticing, therefore, that the jubilant music of Bach is usually of such great melodic clarity that it requires only a very simple harmonization, whereas the penitential music of Bach turns to a more chromatic idiom which is less clear melodically and which requires much more elaborate harmony to make its meaning clear.

Of all the major means of musical expression, harmony is the most difficult to deal with. The harmony of the sixteenth century is partly the accidental result of the simultaneous sounding of several lines of counterpoint. But it also exists partly to interpret the meaning of the melody. This latter function has become increasingly the function of harmony in modern music. What sorts of harmony, then, shall we allow in church, and what sorts shall we condemn?

In the first place, the harmony of religious music should be unobtrusive. This does not mean that it must be completely diatonic like so much of that of the sixteenth century. I mean rather than harmony should not call so much attention to itself that the meaning of the melody and the meaning of the words are thrust into the background. Just as certain settings of folk songs are not good because the tunes are obscured by the composer's assertive interest in lush harmonic color, so the church music of Liszt, for example, is frequently not good because more important musical and liturgical issues are obscured by the composer's love of rich harmony.

It is possible also to wander too far away from even a legitimate amount of harmonic color. The result then is an anthem in which half the piece is a series of elaborately correct and completely expected cadences in which nearly all feeling of melodic flow is lost in the constant restatement of harmonic bromides.

Examples of sensitive and subtle harmonizations of good melodies are so numerous that I scarcely need to draw them to your attention. They cover a wide range, from Canon Douglas' harmonizations of such plainsong masses as the *Missa de Angelis* and the *Missa Marialis*, to the exquisite setting by Brahms of the folk song, "O Jesus, Tender Shepherd, Hear."

As we revolve these principles in our minds we must always remember to keep a sufficient flexibility of judgment. There are no cut and dried or scholastic rules which always apply. Musical taste grows through critical musical experience. Since our musical affection can embrace only a limited number of things, it is natural that the discovery of a new good piece tends to make us discard from our affections a poorer piece which is crowded out by the better one. In this constantly growing experience we need not worry too much about rules and regulations, since the test of time works very well for musicians who are constantly adding to their critical stature. Furthermore, many pieces which do not quite measure up to the most severe standards in one or another of the ways we have discussed, may still be expressive and

beautiful as total works of art. Into this category fall especially many of the works of Bach, which are too splendid to be ignored merely because they do violence to their texts.

So I would urge that the extreme restriction of what I have said be modified by mellow experience. While I naturally hope that the principles I have stated are correct ones, I do not intend them in any way to dehumanize musical experience or to make the critical attitude seem merely academic or repellent, for music lives through the enthusiasm of those who make it, and without this enthusiasm all the scholarship and all the criticism in the world would be stillborn.

I have explained as well as I can the principles which should underlie the work of the church musician. How are the minister and the members of the congregation to be made to understand? Certainly not by such pedestrian explanations as these with which I have wearied you. In fact, I think we should talk very little while we try to do very much. Let us recognize in the first place that most of our parishioners will let us do anything we want, and that it is only a few die-hards who will oppose musical improvement. I have found that even the die-hards are frequently disarmed by a very good performance of something which they otherwise would not have liked. This leads me to believe that no program of education in choral music can be successful without the finest performances of which the choir is capable. Naturally, a mediocre performance of such an inappropriate work as West's "The woods and every sweet smelling tree" will sound better than a mediocre performance of an unfamiliar but good work, simply because the congregation knows pretty well how the familiar work ought to sound and completes the performance in imagination.

But by a good performance I mean not one which is merely technically good, but one which is also religiously good. If the musical atmosphere of the church service is more devout than it has been before because the music is better chosen and more reverently performed, no member of the congregation quite feels justified in criticizing it. I have discovered that my opponents in erent to them. Nobody complained last fall when I introduced "God is a Spirit" by Kopyloff, because the music is disarming. It undeniably sounds devout, and so far as I know everybody was convinced by it on first hearing. On the other hand, I nearly lost my job over a piece of music by Honegger which could not convince any of the congregation of its rightness and therefore was a bad tactical error on my part, although I should not like to call it a musical error.

To good performance and spiritual conviction I should add as the last and most vital characteristic of the musical director, great patience. The musical taste of Americans is characteristically reactionary. The familiar thing is automatically the good thing, and the unfamiliar thing is automatically the bad thing. Undoubtedly a new generation is slowly being created by the schools. It will still be many years, however, before we can reap the rewards of better musical education. In the meantime we must not be irritated by people's refusal to see the light. They think they have seen it already. Only by wholly sincere and wholly charitable work for many years can we hope to accomplish anything tangible.

In the meantime we must prepare ourselves by study, by intellectual alertness and by the zealous cherishing of our idealism, to be ready to usher in the Kingdom of God in church music when God in His wisdom decrees that the time has come.

# ORGAN LITERATURE FOR THE CHURCH SERVICE

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THE ORGAN, for better or for worse, has been the chief mode of instrumental expression in the Christian Church for over a thousand years—ever since its use with the offices of the church was first authorized by Pope Vitalien in the seventh century. Some musicians, such as Berlioz, have poured contempt upon it as a musical instrument, Pope after Pope has insisted that it was merely tolerated in churches, large sections of the church have banned it entirely, and yet in spite of all this it has flourished and become ever more firmly established as the church instrument par excellence in all the most enlightened countries of Christendom. What is the explanation of this extraordinary vitality in an instrument so defective in many ways as the organ? Must it not lie in its inherent nobility and impersonality, in its reluctance to discourse on human passion and in its ability, when at its best, to dissolve a Milton into ecstasies and bring all Heaven before his eyes? What a weight of responsibility rests on us, my dear fellow-organists, to put this noble instrument to its highest use—to use it for the glory of God and the good of our neighbor, as Bach would say.

Are we tempted to think meanly of our instrument because it does not have the crashing accents and the voluptuous tone-color of an orchestra, or the passionate utterance of a violin? Let us remember that, if we use it aright, we may bring all Heaven before the inward eye of some humble worshipper, or at least lure his thoughts toward an ideal world. Are we downhearted because churlish priests and mitred Popes tell us that we and our organs are merely tolerated in the church and that our whole aim should be to be as inconspicuous as a good servant or a humble handmaid? Let us remember that he who would be great among us must be the servant of all. And is not this exactly what church music should be—a servant of the eternal spirit of beauty and truth, a ministry to a worshipping congregation, an aid to worship and an act of worship itself, as truly a prayer as the spoken words of the liturgy? How else can it justify its presence in a service of worship? Should not this, then, be the test applied to every piece of music used at a service of worship—that it should make itself an integral part of the worship? There are, to be sure, many factors that must be taken into consideration in choosing music for this purpose—the type of service, the size of the organ, and to a certain extent, perhaps, the taste of the congregation to which one ministers. It would seem that musical taste alone is not sufficient as a criterion. One must always ask the question, does this music breathe an air of worship and of the mystery and presence of God?

How shall we find such music and know it when we discover it? There are several negative tests. It will not savor of the theater. Pope Pius X in his famous encyclical on church music, called the "Motu Proprio," inveighs against music in the theatrical style, and in the regulations for sacred music approved by Pope Leo XIII occurs the following: "It is absolutely forbidden that any music should be performed in church, however brief it may be, which contains themes drawn from theatrical works, from dance music of whatever type, whether polkas, waltzes, mazurkas, varsoviennes, quadrilles, gallops, contredanses, lithuanienues, etc., or profane pieces such as national hymns, popular songs, love songs, funny songs, romanzas, etc."

Dr. Davison, meaning, probably, much the same thing, says, in *Protestant Church Music in America*, that "church music should be judged by its remote-

ness, from the world." He also tells us with some asperity that practically everything we do now-a-days in church is wrong and that there is a great desire under the elms of New England to remake this sorry scheme of things entire. We have also been exhorted, with all the authority of the senatorial toga of one of our great commonwealths, not to play Bach any more—not, be it said, on account of the unsuitability of his music to the church, but on account of our own unworthiness. Many books are written on the subject of church music, but there is little enlightenment to be gained from them. Are there no positive tests? Must music be deadly dull to qualify for the church service? Far from it. But I think we will all agree that it should be characterized by a certain high seriousness, as Matthew Arnold would say, by freedom from obvious secular associations and from elements of personal and technical display. After all, it must be a matter of individual taste, judgment, instinct and conscience. "Surely," says Peter Lutkin in his excellent pamphlet on "Hymns and Hymn-playing," "surely the worship of Almighty God should be based upon good taste, sincerity and reverence."

The list of church organ literature that has been placed in your hands is by no means inclusive or complete. It does claim, however, to include nothing that the compiler does not consider as worthy of careful study and use in the divine service. You will notice that there are five headings; viz., (1) Hymns and Chorales; (2) Preludes; (3) Offertories; (4) Postludes; (5) Interludes—Modulations, Responses, Improvisations. I should like to comment briefly on each one.

(1) There is nothing more rewarding to the church organist than the diligent study and practice of hymns and chorales, both as to the words and the music. "The expression of the hymn should be studied, and the organ should be treated so as to aid it," says H. H. Statham in *The Organ and its Position in Musical Art*. "Where there is no feeling for the religious meaning of a hymn, and the playing of it is only carried out as a perfunctory task, much of the interest and of the devotional character of the hymn is lost." To be sure, any dynamic changes during the course of a hymn must be treated with the utmost discretion, as a congregation is easily discouraged, and the danger of sentimentalizing the expression is ever present. After all the best expression, as Von Bulow used to say, is to play the right notes in the right time. This includes a clear repetition of repeated notes and the playing of the bass part where it is written and not an octave lower. It might be well, in this connection, to mention the fact that in playing from the piano scores of oratorios, etc., the upper notes of octaves in the bass should be played on the pedals if 16' stops are drawn. These octaves usually represent the 'cello and double-bass parts respectively, and if the lower notes of the octaves are played on the pedals (assuming that 16' and 8' stops are drawn) the whole bass part is thrown down an octave too low. Ebenezer Prout, in the interesting preface to his edition of the full score of Handel's Messiah especially mentions this fact and cautions organists to avoid this inartistic error.

One other point that is perhaps not always thought of in connection with playing hymns for congregational singing is the fact that tone travels comparatively slowly and even in a moderate-sized church the tone of the singing congregation meets the organist's ear appreciably after his own organ tone. This infuriates some organists and they attempt to drag the congregation along by using loud and brilliant stops and by playing staccato. Better, I say, to let the hymn drag into eternity. A congregation caught in the act of singing a hymn at the last trump might stand a very good chance of being caught up with

the elect. However, it is well for the organist to keep always a shade ahead of the congregation, taking into consideration the fact that the organ tone reaches their ears slightly later than it does his own. It is also desirable that organists should know many of the best hymn tunes from memory. How many of you can sing the opening phrase of "Austria" (Glorious things of Thee are spoken), "Divinum mysterium" (Of the Father's love begotten), "Dominus regit me" (The King of love my Shepherd is), "Ste. Anne" (O God our help in ages past), or "St. Theodulpf" (All glory, laud and honour)? There is much more to be said about hymns and hymn playing but I refer you to Julian's *Dictionary of Hymnology, The Art and Technic of Organ Playing*, by Clarence Dickinson (H. W. Gray Co.), and to the pamphlet *Hymn-singing and Hymn-playing* by Peter C. Lutkin which can be secured gratis from Northwestern University, Evanston, Illinois, unless the supply is exhausted. To the list of chorale books might be added the *Four-part Chorales of Bach* edited with historical notes by C. S. Terry (Oxford Press) and to be had for only \$35.00.

(2) *Preludes*. We have seen that the aim of the church prelude is not to wrap the worshipper in "soft Lydian airs," nor to delight him with "linked sweetness long drawn out," but rather to lure his thoughts away from the world and, if possible, to keep them for awhile, as Milton says "in tune with Heaven." Many organists think that the ideal prelude should begin softly, work up to a climax and then die away again. There are, it is true, many good preludes of this type, but, on the other hand, there are many fine preludes, such as the Chorale-preludes of Bach, which maintain an almost constant dynamic level throughout. However, the rule for beginning softly should almost always be observed even when, as on festival occasions, a brilliant number is used. This should be preceded by a brief introduction beginning softly and working up to the dynamic level of the prelude. The main thing is that the prelude should be an integral part of the worship, and that even an inattentive congregation should feel it as such.

(3) *Offertories*. Dr. Davison in *Protestant Church Music in America* makes, in regard to music during the offertory, one of those extreme and dogmatic statements which militate against the good influence which this excellent book should have. He says: "Music during a wedding ceremony, a funeral, the taking of communion, or of the offertory is an impertinence." I have the temerity to disagree with him entirely, at least as far as the offertory is concerned. If he means that the airy trifles that are sometimes used for this purpose are impertinent, I agree with him; otherwise not. There are many fine, short chorale-preludes, etc., which tend to preserve the atmosphere of worship and to relieve the tension of this somewhat awkward moment in the service. If music is pertinent to the elevation in the Latin rite, and Catholic musicians seem to think it to be so, judging by the number of beautiful compositions written for this purpose by composers from Frescobaldi down to our own times, then surely it is pertinent to the offertory in the Protestant church, which it would be almost sacrilege to compare to that movingly beautiful and solemn point in the eucharistic office, whatever one's religious beliefs may be.

(4) *Postludes*. The playing of great organ music to retreating backs, to people who, almost literally, clap their hands over their ears and run, has grown increasingly distasteful to me and I find my feeling confirmed by H. H. Statham who says, "The out-voluntary is a sacred institution, for which, however, there is little to be said logically." The futility of it is nauseating and I believe that, generally speaking, the custom of playing postludes, at least elaborate ones, might better be honored in the breach than in the observance.



For those who play where there is a vital interest in and need of the postlude my list could of course be extended to include many movements from the Rheinberger sonatas (Harvey Grace edition, Novello), the Widor Symphonies, the works of Bach, etc. My own feeling is that for all ordinary occasions a short and rather quiet postlude, if any, is to be recommended, such as a Bach Four-part Chorale, or a few improvised chords reminiscent of the final hymn.

The items under the heading "Organ Collections" are especially to be recommended as containing an unusually high percentage of good material for all purposes and a complete organ library should not lack one of them.

(5) *Interludes*. Probably at no point do services differ from church to church so widely as in regard to what might be called incidental music. Some organists always modulate from the key of one piece in a service to the following one, no matter how far separated they may be in time. In some churches there are one or two, sometimes more, points where interludes or responses are called for, and sometimes an organ number is definitely introduced as a part of the worship. These interludes may be a few aimless chords or they may be artistic improvisations and performances. It is certainly better for the vast majority of us who have no outstanding skill in improvisation to choose for this purpose such gems of devotional organ literature as the shorter chorale-preludes of Bach, Reger, Karg-Elert, etc., although it is far from my thought to discourage the use of any skill in improvisation which an organist may possess. We are too prone to think of improvisation as something magical—that a person with the "gift" has merely to put his fingers on the keyboard and they are moved about in the right way by some invisible power. No, it is largely an acquired skill, based on principles of harmonic, melodic and musical form and like any other technic demands hours of careful thought and practice. You all know the familiar story of the man who called early in the week on S. S. Wesley, one of the greatest improvisers of his time, and was told that he could not be seen as he was practicing his improvisation for the following Sunday. We American organists, as a class, give far too little time and thought to improvisation, owing, perhaps, to the aforementioned misconception, that it is something that only the very gifted few can do. That may be true of improvisation in the larger forms, such as sonatas, symphonies and the like, but I am thinking now of much simpler efforts in periods of eight, sixteen or twenty-four measures, or thereabouts, which bind the service together and give it a unity it would not otherwise have. The first opportunity comes in joining the prelude with the opening hymn. Often all that is necessary is a smooth modulation, but quite frequently it is possible to work into the mood and tempo of the processional by means of motives taken from the prelude or the hymn or both.

The next opportunity is the construction of short interludes and "organ responses." For this only a good knowledge of harmony and of simple musical form, combined with musical feeling and diligent practice, is necessary. I suggest that the first efforts in this direction be based on some good eight-measure hymns. After playing the hymn through once or twice, begin to vary it both harmonically and melodically until you have made an entirely different thing of it. Later add codas to round out the musical form and to take away the square-cut feeling of too regular eight-measure periods. Passing-notes, suspensions and other embellishments add to the interest. After practicing in this way with many short hymns try longer ones in the same way. Later construct the same sort of periods with some graceful motive, or a pregnant theme from an anthem, using especially the principle of motive varia-

tion and repetition, and inversion. A whole week (that is to say, a few minutes at least every day) may well be put on the construction of one or two such interludes or responses for the following Sunday. If a Samuel Sebastian Wesley needed to practice his improvisation, how much more do we need to do so? By putting heart and mind into these short responses they may often be made quite beautiful. It may even, at times, be given to "add the gleam, The light that never was, on sea or land, The consecration and the poet's dream."

And now, to sum up, what is the whole duty of the church organist?

(1) To remember that music in a service of worship is a ministry, not an end in itself.

(2) To test and extend his repertoire constantly by the highest musical and devotional standards, and to eliminate ruthlessly anything that seems unworthy.

(3) To remember that the rising tide of good taste in this country, due largely to the excellent instruction now given in music in our public schools, will no longer permit slipshod work, laziness in preparation, or lack of enthusiasm. "Study to show thyself approved, as a good workman who needeth not to be ashamed."

### Suggested Music for Church Services

[This list of organ music was compiled for the purpose of suggesting material suited particularly for church use. A sincere effort has been made to include only such music as will make a real contribution to the service of worship. Special musical services and recitals permit, of course, a much wider range of choice. For key to publishers see page 234.]

#### HYMNS

The English Hymnal, Songs of Praise, Hymns Ancient and Modern. The Church Hymnary, Handbook of the Church Hymnary [O-CF]. The New (Episcopal) Hymnal [CF]. The New Presbyterian Hymnal. Handbook to the New Presbyterian Hymnal [WF].

#### CHORALES

Choralbuch. 90 chorales with very simple harmonizations. Compiled by Doerffel. [P-CFS]  
 Bach—Choralgesänge und geistliche Arien. 2 books, with many complex and richly "contrapuntal" harmonizations. [P-CFS]  
 Bach—371 Four-part Chorales. These three books, and especially the last two, are mines of pure gold. These chorales can be used for almost any purpose. Those which lend themselves to "solo" treatment (playing the melody on one manual, the inner parts on another and the bass on the pedals) make ideal short preludes, offertories and interludes; the more sturdy and rhythmical ones, ideal postludes. [B-AMP]

#### PRELUDES

Andrews, George W.—Sunset Shadows, In Wintertime. [JF]  
 Bach, J. S.—Air from Suite in D. [GS] In Book of Bach Airs, Barnes.  
 Bach, J. S.—Chorale Preludes.  
 (a) From the "Orgelbüchlein" (see Organ Collections): Christ ist erstanden (3 verses)—Easter, O Mensch, bewein dein Sünde gross—Lent or Good Friday. Most of the other preludes in "The Little Organ-book" would seem to be too short for preludes, although some might be lengthened and made available by playing the corresponding chorale both before and after the chorale-prelude, with varied registration. Or, two or three might be played together  
 (b) Longer Chorale-Preludes: Schmucke dich, O liebe Seele. An Wasserflüssen Babylon (cantus firmus in tenor). Aus tiefer Noth schrei' ich zu dir (cantus firmus in soprano). On two staves in Peters' Ed. [P-CFS] The cantus may be played on the pedals with a 4' stop or coupler. In the Breitkopf u. Hartel Ed. Vol. VIII this prelude is printed on three staves and arranged for two manuals and pedals. [B-AMP]  
 Barnes, E. S.—Symphonies I and II—the slow movements. [GS]  
 Barnes, E. S.—Chanson, and Shining Shore, from Seven Sketches.  
 Boellmann—Chorale and Priere, from Suite Gothique.  
 Brahms—Eleven Chorale-preludes. [B-AMP]  
 Candián—Prelude on Divinum Mysterium. Prelude on a Gregorian Tone. Song without Words, from Sonata Drammatica. [APS]  
 Couperin—Benedictus. In Carl's Historical Organ Collection. [BM]  
 Dubois—Adoratio et Vox Angelica. [APS]  
 Egerton—Prelude on Veni Emmanuel. [O-CF]

- Franck, Cesar—Andante, from Grande Piece Symphonique. In "Selected Works"—E. S. Barnes. [GS]  
 Franck, Cesar—Fantaisie in C major. Same as above, omitting the Allegretto.  
 Guilmant—Lamentation (See Organ Collections). [GS]  
 Gibbons—Ten Pieces. [J&WC]  
 Grace, Harvey—Meditation (in ancient tonality). [N-HG]  
 Handel—Aria, from Tenth Concerto. [GS] In Historical Organ-recitals, Bonnet, Vol. III.  
 Larghetto in  $\flat$  min. (Roper) Largo in E, from Concerto Grosso No. 12. [O-CF] Arr. by Henry J. Wood.  
 James, Phillip—Meditation a Sainte Clothilde. [OD]  
 Jongen—Priere, Op. 37 No. 3. [D-EV]  
 Karg-Elert—See Organ Collections.  
 Kitson, C. H.—Communion. [JBC]  
 Matthews, J. S.—Christe Redemptor. [OD] Three Hymn Preludes. [APS]  
 Mendelssohn—Andante, from Sonata No. 1. Andante religioso, from Sonata No. 4. Chorale and variations from Sonata No. 6. (The last variation might be omitted.) Finale from Sonata No. 6. Prelude in G major.  
 Purcell—Prelude in G. [GS] In Historical Organ-recitals, Bonnet, Vol. I.  
 Reger—See Organ Collections.  
 Rowley—Benedictus. [N-HG]  
 Vierne, Rene—Prelude grave—Schola Cantorum, Paris.  
 Widor—Adagio, from Second Symphony. [H]

## OFFERTORIES

- Bach-Barnes—Arioso in A. [GS] Erbarme dich mein, O Herre Gott. In Breitkopf u. Hartel Ed., Vol. VIII. [B-AMP] Sonatine from God's Time is Best. [GS] In a Book of Bach Airs—Barnes.  
 Bach-Grace—Jesu, Joy of Man's Desiring. [O-CF]  
 Bach-Griswold—The Walk to Jerusalem. [CFS] Also some of the shorter chorale-preludes.  
 Franck, Cesar—Andantino. [GS]  
 Grace, Harvey—Reverie on the hymn-tune University. [N-HG]  
 Grieg-Lindquist—Chorale Gedankenvoll ich wandere. [GS]  
 Henselt—Ave Maria. [GS]  
 Karg-Elert—Some of the shorter chorale-preludes. See Organ Collections.  
 Liszt—Ave Maria (Arcadelt). [GS]  
 Reger—Some of the shorter chorale-preludes. See Organ Collections.  
 Widor—Andante cantabile, from Symphony No. IV. Adagio, from Symphony No. IV. [H]

## POSTLUDES

- Andrews, George W.—From the Mountainside. [JF]  
 Bach, J. S.—Allabreve in D. Fantasie in C. Fantasie in G. (two) Praeludium in G. All of these in Widor-Schweitzer Edition Vol. I. [GS] In dir ist Freude (Orgelbuchlein), and several others of the sturdy type.  
 Dubois—Hosannah. [APS]  
 Faulkes—Prelude on "Ein feste Burg." [N-HG]  
 Guilmant—Marche Religieuse. [GS]  
 Handel—Prelude and Fugue in F min. [GS] In Historical Organ-recitals, Bonnet, Vol. III.  
 Jongen—Choral, Op. 37 No. 4. [D-EV]  
 Marcello-Dubois—Psaume XVIII. This corresponds to our Psalm XIX, The Heavens Declare. [D-EV]  
 Mendelssohn—Chorale, from Sonata V. Con moto maestoso from Sonata II. Fugue in G. [GS]  
 Mueller—A Paean of Easter.  
 Ravanello—Christus Resurrexit. [JF]  
 Slater—An Easter Alleluia. [O-CF]  
 Willan—Chorale-prelude on Andernach. [O-CF]

## ORGAN VOLUMES AND COLLECTIONS

- Barnes, E. S.—A Book of Bach Airs. A Book of Classical Airs. [GS]  
 Bonnet—Historical Organ-recitals, Vol. I. Forerunners of Bach. [GS]  
 Brahms—Complete Organ Works. One small volume. [B-AMP]  
 Carl, William—Ecclesiae Organum. [TP] Historical Organ Collection. [BM]  
 Franck-Barnes—Selected Works. Practically all of Franck except the Three Chorals. [GS]  
 Guilmant—Practical Organist. One volume. [JF]  
 Karg-Elert—Chorale-Improvisations Op. 65. Six books. Many gems among much weak and flamboyant material. [CS]  
 Mendelssohn—Complete Organ Works. Six sonatas and Three Preludes and Fugues in one volume. [GS]  
 Mendelssohn-Atkins—Complete Organ Works. 2 vols. Vol. I, Six Sonatas. Vol. II, 3 Preludes and Fugues. [HG]  
 Ramin—Das Organistenamt. Part II, Vols. I and II. Consists of an excellent collection of ancient and modern Chorale-preludes. [B-H]  
 Reger—52 Chorale-preludes, Op. 67. 3 books. Probably the best things Reger wrote, from the standpoint of the church organist. [B-S]  
 Reger—30 Short Chorale-preludes Op. 135A. Simpler and shorter than those of Op. 67, but good, especially for interludes, offertories, etc. [P-CFS]  
 Straube—Chorale vorspiele alter Meister. [P-CFS]

## INTERLUDES AND RESPONSES

- Bach, J. S.—The Little Organ-Book. The shorter preludes make ideal interludes. The edition of the "Orgelbuchlein" edited by Mr. Reimenschneider and published by Oliver Ditson under the name of The Liturgical Year is especially recommended.
- Maleingreau—Preludes a l'introit. Seven small books of short interludes based on Gregorian melodies. [Se]
- Nevin, G. B.—72 Interludes. Rather sentimental, but perhaps usable. [CFS]
- Reger—Thirty Short Chorale-preludes. Op. 135a. [P-CFS]

## ANTHEM SUGGESTIONS

Anerio.....	Jesus once for our salvation.....	ES	349
Attwood.....	Teach me, O Lord, the way of salvation.....	N-HG	221
Bach.....	Chorales, motets, cantatas.....	ES, CCB, BFW, GS, O-CF, N-HG	
Bortniansky.....	Lo, a voice to heaven sounding.....	ES	1210
Beethoven.....	The heavens resound.....	Ag	165
Crotch.....	Comfort, O Lord, the soul of Thy servant.....	CF	
Dowland.....	Come, Holy Ghost, Creator, come.....		
Dvorak.....	Blessed Jesu, Fount of Mercy.....	N-HG	286
Elgar.....	Doubt not thy Father's care.....	N-HG	
Farrant.....	Call to remembrance.....	BFW	309
Farrant.....	Lord for Thy tender mercies' sake.....	BFW	210
Fryklof.....	A Passion Motet.....	WMC	5515
Grieg.....	Jesu, Friend of sinners.....	GMC	305
German, Edw.....	Bread of Heaven.....	N-HG	939
Hammerschmidt.....	Lift up your heads (6 parts).....	WMC	5486
Handel.....	Hallelujah (Mount of Olives).....	N-HG	196
Handel.....	Father, O hear me.....	Ag	164
Handel.....	In Thee O Lord, have I trusted.....	N-HG	33
Handel.....	O Father, whose almighty power.....	N-HG	
Handel.....	Let their celestial concerts all unite (Samson).....	ES	312
Handel.....	Then round about the starry throne (Samson).....	ES	305
Holst.....	Let all mortal flesh keep silence.....	GMC	5
Holst.....	Man born to toil.....	C	
Holst.....	In the bleak midwinter (Oxford carols).....	CF	187
Ingegneri.....	Behold and see.....	WMC	5504
Jones, D. H.....	Strong Son of God, Immortal love.....	CF	447
Kalinnikof.....	O Lamb of God (Agnus Dei).....	BM	1304
Kountz.....	Three Slovak Christmas Carols.....	TP	20255
Lundquist—arr.....	Old Latin Hymn.....	WMC	5500
Luvaas—arr.....	One Christmas night.....	CCB	588
Lotti.....	Joy fills the morning.....	HWG, GMC	172
Matthews.....	Father, once more within Thy holy place.....	GS	7076
Matthews.....	Thou wilt keep him in perfect peace.....	TP	20502
Mendelssohn.....	Grant us Thy Peace: Happy and blessed (St. Paul).....	OD	350
Mendelssohn.....	In heavenly love.....	Ag	166
Merkel.....	This is the day which the Lord hath made.....	WMC	5501
Niedt.....	In mirth and in gladness.....	GS	7540
Paestrina.....	Motets, Masses.....	JF, GS, ES, CCB, BFW	
Parker.....	In heavenly love abiding.....	N-HG	655
Purcell.....	Let my prayer come up into Thy presence.....	CF	
Purcell.....	Rejoice in the Lord always.....		
Purcell.....	Thou knowest, Lord, the secrets of our hearts.....	BFW	209
Reissiger.....	Lord of Spirits.....	Ag	123
Schreck.....	Lead Thou me.....	Fr. Kistner I	
Schvedov.....	With joyful song.....	ES	1669
Shaw.....	How far is it to Bethlehem: with the voice of singing.....	N-HG	245
Snow, Francis.....	The Lord is in His holy temple.....	OD	14429
Stainer.....	Sing a song of praise.....	N-HG	185
Tallis.....	If ye love me, keep my commandments.....	N-HG	
Titcomb.....	Be joyful, O daughters of Zion.....	CF	437
Titcomb.....	I will not leave you comfortless.....	CF	441
Tschaikowsky.....	How blest are they.....	N-HG	691
Tschaikowsky.....	Oh, Thou, from whom all blessings come.....	OD	13414
Vittoria.....	Surely He hath borne our griefs.....	OD	13380
Vittoria.....	O Thou joy of loving hearts.....		
Voris.....	Un and sing, good Christians.....	GMC	1338
Wesley.....	Blessed are they.....	N-HG	
Wesley.....	Wash me thoroughly.....		
Wesley.....	Lead Thou me.....		
Willan.....	The Prophecy.....	GMC	807
Willan.....	Preserve us, O Lord.....	CF	LMI
Willan.....	O Sacred Feast.....		
Willan.....	Very Bread, Good Shepherd tend us.....		
Williams, V.....	At the Name of Jesus.....	CF	

Whitehead.....When morning gilds the skies.....	CCB	1143
Whitehead.....Praise to the Lord.....	N-HG	1210
Wood.....Awake! Awake!.....	CCB	1115

## SUGGESTED BOOKS

The Church Anthem Book—One Hundred anthems....	Ed. by Sir Walford Davies and Henry Ley.....	CF
Music in Worship.....	Walter S. Swisher.....	OD
Protestant Church Music in America.....	Archibald T. Davison.....	ES
Education in Church Music.....	Karl P. Harrington.....	Ce
Music and Worship.....	Walford H. Davies and Harvey Grace.....	HWG
The Art of Public Worship.....	Percy Dearmer.....	
Reality in Worship.....	Willard L. Sperry.....	M
Music in the History of the Western Church.....	Edward Dickinson.....	CS
Religious Music.....	Rene Aigrain, D.D. Translated by Rev. C. Mulcahy.....	S

(For Key to Publishers refer to page 234)

PART II

OFFICIAL REPORTS AND RECORDS

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RESOLUTIONS  
MUSIC EDUCATION RESEARCH COUNCIL  
BIENNIAL BUSINESS MEETING

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1936 BIENNIAL CONVENTION  
ADDRESSES OF WELCOME AND RESPONSE, ETC.  
PROGRAM  
CONVENTION AND CONFERENCE COMMITTEES

---

ROSTER OF LIFE MEMBERS  
CALENDAR OF MEETINGS  
TREASURERS' REPORTS

## RESOLUTIONS

*Adopted by the Music Educators National Conference,  
New York, N. Y., April 2, 1936*

### I

WHEREAS, it is now generally recognized that the high school student possessing interest and aptitude in music should be offered a curriculum leading to musicianship balanced in applied music, musical theory (solfege) and history of music; and

WHEREAS, the need of a majority of high school pupils still remains uncared for by these courses; therefore be it

*Resolved*, that music educators of the Music Educators National Conference direct thought toward the provision of brief elective courses, aimed toward the development of listening technique, which will offer abundant non-technical experience and information concerning musical literature, composers and periods.

### II

WHEREAS, current educational thought is emphasizing *integration* as a means of unifying the educational experiences of children; and

WHEREAS, we believe music should serve human needs in every possible way, and are desirous that it coördinate with the social sciences and other activities; therefore be it

*Resolved*, that the Music Educators National Conference deplores any tendencies toward making music lose its own identity among the cultural subjects, because we believe that its greatest power lies in its intrinsic feeling and beauty, and that the values peculiar to music should be carefully safeguarded whenever music is integrated with any other subject, by which we mean that such correlation should be always used to enhance the meaning of the music itself.

### III

WHEREAS, music instruction in schools is sending into the communities of our country large numbers of well trained and intensely interested young music lovers, and

WHEREAS, the present day finds a host of musical interests and activities now functioning in our adult community life, and

WHEREAS, the carry-over into adult life of the school music instruction is a vital objective of that instruction; therefore be it

*Resolved*, that the Music Educators National Conference should make a definite study of the problems relating to the carry-over into adult life of the instruction in music in the schools, and be it further

*Resolved*, that this field of study be referred to some division of the Music Educators National Conference for investigation and recommendations which may lead to appropriate action on the part of the Conference.

### IV

WHEREAS, frequent and urgent need exists for a national medium for gathering and disseminating information concerning the many important problems of music education, be it

*Resolved*, that the Music Educators National Conference continue to urge the creation of a Division of Music within the Office of Education of the United States Department of the Interior.

## V

WHEREAS, the attitude of radio broadcasting companies toward music in the schools has been one of understanding helpfulness in the sustaining programs, but

WHEREAS, a few of the sponsored programs, both for children and by children, have not been conducted with similar wisdom; therefore be it

*Resolved*, that the Music Educators National Conference tender to the radio companies an expression of sincere appreciation for their interest and helpful attitude, at the same time voicing the hope that the wise guidance evidenced in connection with sustaining programs may be extended to those which are presented by sponsors, thus leading to similar consideration for musical programs which are best for our young people.

THE COMMITTEE ON RESOLUTIONS  
(Council of Past Presidents)

Russell V. Morgan, *Chairman*  
William Breach, *Secretary*



## MUSIC EDUCATION RESEARCH COUNCIL

### *Biennial Report*

*Adopted by the Music Educators National Conference,  
New York, N. Y., April 1, 1936*

THE RESEARCH COUNCIL has been concerned with four studies during the past biennium, namely:

- (1) Music Supervision in the Public Schools.
- (2) Applied Music in and Out of Schools, and the Relationships Between the Two.
- (3) A Philosophy of Music Education.
- (4) A Course of Study in Music for Public Schools.

The last of these subjects—No. 4, the Course of Study—is designed to be a revision and expansion of Research Council Bulletin No. 1, *A Standard Course of Study in Music*. The present formulation is in seven divisions: (a) Pre-School and Kindergarten; (b) Grades 1, 2, 3; (c) Grades 4, 5, 6; (d) Grades 7, 8, 9 (or Junior High School); (e) Grades 10, 11, 12 (Senior High School); (f) Post High School; (g) Rural Schools. The entire Council, organized in seven committees, has been engaged in this study.

Of the four items mentioned, the report on Music Supervision has been submitted to the Council in completed form, and has undergone study, revision, and approval by the Council as a whole. With respect to the study of Applied Music, an outline has been prepared and has been approved by the Council. The report on Philosophy has been discussed and agreement as to the desirable directions and scope of the study has been reached by the Council. With regard to the large and complex problem of the new Course of Study, complete reports for Grades 1, 2 and 3 and for Rural Schools have been submitted and have been approved by the Council, and a Survey of Music in the Senior High School has been studied and accepted as a preliminary report.

Before making recommendation relative to the completed Council reports



mentioned, the Research Council requests the attention of the Conference to a resolution:

*Whereas*, the growth of the Conference and the large development of educational research have created a need for research studies beyond possible accomplishment by a single Conference agency such as the Research Council; and

*Whereas*, the Conference is the logical as well as the leading agency in the United States, for supporting and disseminating research studies in music education; therefore

*Be it resolved*: That research studies relevant to music education be encouraged by the Music Educators National Conference, and that the Conference, through its Music Education Research Council, endeavor to assist such research studies from other than Council sources if and when they are referred to it, and consider, further, publishing such studies if and when approved by the Council.

Your Research Council, in submitting this report, recommends that:

(1) *The completed report on Music Supervision be accepted and be printed as a bulletin by the Conference.*

(2) *The section of the Course of Study report devoted to Rural Schools, inasmuch as it is independent of the sequence formed by the other sections, be accepted and be printed by the Conference as a bulletin.*

(3) *The section of the Course of Study report devoted to Grades 1, 2 and 3 be printed in the Music Educators Journal as a preliminary report, but be not printed otherwise until the sections with which it is connected are prepared for publication with it.*

(4) *The Survey of Music in the Senior High School be printed in the Music Educators Journal as a preliminary report.*

(5) *The resolution relative to developing research studies be endorsed by the Conference.*

Respectfully submitted,

THE MUSIC EDUCATION RESEARCH COUNCIL

Will Earhart, *Chairman*



## RESOLUTION

**RESOLVED**: That the Music Education Research Council express its sorrow and its sense of personal and professional loss in the untimely removal from its ranks of Frank A. Beach, long a beloved and highly respected member.

To Mrs. Beach and the family the Council extends its profound sympathy, and we ask that a copy of this resolution be sent to Mrs. Beach, and further that this text be spread upon the records of this Conference.

MUSIC EDUCATION RESEARCH COUNCIL

Will Earhart, *Chairman*

Karl Gehrken, *Secretary*

[Mr. Beach, whose unceasing interest and work in the Conference covered a period of nearly a quarter century, served as National President (1921-22), Secretary of the Southwestern Conference (1927), member of the National Executive Committee (1930-1934), member of numerous standing and special committees, and several terms as member of the Research Council. He was a life member of the Conference, and at the time of his death had just been elected chairman of the Council of Past Presidents.]

## BIENNIAL ELECTION

IN ACCORDANCE with the provisions of Article VIII of the constitution of the Music Educators National Conference and pursuant to a call issued by the Second Vice-President, Louis Woodson Curtis, Chairman of the Board of Directors, the Board met on Sunday, March 29, 1936, at the Pennsylvania Hotel, New York City, and prepared a list of fourteen candidates for the nominating committee as follows: Jacob Evanson, Cleveland, Ohio; J. Henry Francis, Charleston, W. Va.; Marguerite V. Hood, Helena, Mont.; Mary Ireland, Sacramento, Calif.; Edith Keller, Columbus, Ohio; Lee M. Lockhart, Pittsburgh, Pa.; Grace Van Dyke More, Greensboro, N. C.; Haydn Morgan, Grand Rapids, Mich.; Hazel B. Nohavec, Claremont, Calif.; James D. Price, Hartford, Conn.; Catharine Strouse, Emporia, Kan.; Louis G. Wersen, Tacoma, Wash.; Harry E. Whittemore, W. Somerville, Mass.; Sudie Williams, Dallas, Tex.

At the general session on Monday, March 30, the following were elected by ballot as members of the Nominating Committee: Lee Lockhart, Pittsburgh, Pa., Chairman; Jacob Evanson, Cleveland, Ohio; Edith Keller, Columbus, Ohio; Grace Van Dyke More, Greensboro, N. C.; Haydn Morgan, Grand Rapids, Mich.; James D. Price, Hartford, Conn.; Harry E. Whittemore, W. Somerville, Mass. This committee prepared a ballot, placing in nomination the following candidates:

*For President*—Joseph E. Maddy, Ann Arbor, Mich.; M. Claude Rosenberry, Harrisburg, Pa.

*For Second Vice-President*—Ada Bicking, Indianapolis, Ind.; Grace V. Wilson, Wichita, Kan.

*Executive Committee* (Four-year term, 1936-40)—S. T. Burns, Baton Rouge, La.; George Gartlan, New York, N. Y.; Richard Grant, State College, Pa.; Marguerite V. Hood, Helena, Mont.

*Board of Directors* (Four-year term, 1936-40)—Glenn Gildersleeve, Dover, Del.; Grace P. Woodman, Charlotte, N. C.

*Music Education Research Council* (Five-year term, 1936-41)—Lillian Baldwin, Cleveland, Ohio; Irving Cheyette, New York, N. Y.; Louis Woodson Curtis, Los Angeles, Calif.; Mabelle Glenn, Kansas City, Mo.; Ernest Hesser, Cincinnati, Ohio; Russell V. Morgan, Cleveland, Ohio.

*Music Education Research Council* (Five-year term, 1937-42)—John Beattie, Evanston, Ill.; Mabel Bray, Trenton, N. J.; Frances Dicky, Seattle, Wash.; Marion Flagg, New York, N. Y.; Joseph Leeder, Columbus, Ohio; William W. Norton, Flint, Mich.

*Music Education Research Council* (To fill the vacancy caused by the death of Frank Beach, term 1935-40)—Edgar B. Gordon, Madison, Wis.; Claude Palmer, Muncie, Ind.

(Note: By constitutional provision Herman F. Smith, the retiring president, serves as First Vice-President for the 1936-1938 term.)

Election by ballot took place at the business meeting, Thursday, April 2nd, 1936, and resulted in a choice of the following:

*President* (Two-year term, 1936-38)—Joseph E. Maddy, University of Michigan, Ann Arbor, Mich.

*Second Vice-President* (Two-year term, 1936-38)—Ada Bicking, Director Arthur Jordan Conservatory, Indianapolis, Ind.

*Members of Executive Committee* (Four-year term, 1936-40)—George Gartlan, Director of Music, New York Public Schools; Richard Grant, State College, Pa.

*Board of Directors* (Four-year term, 1936-40)—Glenn Gildersleeve, State Director of Music, Dover, Del.

*Music Education Research Council* (Five-year term, 1936-41)—Mabelle Glenn, Director of Music, Kansas City (Missouri) Public Schools; Ernest Hesser, Cincinnati (Ohio) Director of Music in Public Schools; Russell V. Morgan, Cleveland (Ohio) Director of Music in Public Schools.

*Music Education Research Council* (Five-year term, 1937-42)—John Beattie, Dean, School of Music Northwestern University, Evanston, Ill.; Mabel Bray, State Teachers College, Trenton, N. J.; Marion Flag, Horace Mann School, New York, N. Y.

*Music Education Research Council* (To fill unexpired term, 1935-40)—Edgar B. Gordon, Madison, Wis.



## REPORT OF THE EDITORIAL BOARD

THE ACTIVITIES of the Editorial Board<sup>1</sup> are centered in the Chicago headquarters of the Conference, which is also the editorial office of the *Music Educators Journal*. Acting as a clearing house, this office has received during the past biennial term nearly two hundred manuscripts—obviously more than could be printed immediately in the *Journal*. Some of the articles have been rejected by the Editorial Board not because they were unworthy, but either because they were similar to others previously published, or not especially pertinent to the present policy of the *Journal*. Broadly speaking the policy of the *Journal* and of the Editorial Board is to reflect the Conference in print; not only its organized interests, Sectional Conferences, committee activities, plans for future meetings, and all such matters as Conference members need to be informed about, but also current professional matters pertaining to school music work everywhere. It is the constant problem of the Editorial staff to use the available space in each issue of the *Journal* so as to keep a correct balance between all the interests concerned, not only in a single issue, but for all the issues of the year.

A very large number of replies were recently received to a questionnaire requesting of Conference members suggestions as to the conducting of Conference affairs, including the *Journal*. The tabulation of members' comments regarding what they have read in the *Journal* and what they would like to read affords an informative and stimulating cross-section of opinion. A great many of the suggestions and criticisms evidence a much more searching interest than the average "brickbat and bouquet" letters received by editors—always welcome and helpful, but of greatest value when, as in these cases, based on a sincere desire to be helpful. This response is gratifying to the Editorial Board and a genuine service to the *Journal* and the Conference, because it reveals the fact that the writers know that the magazine is *their own*, and that they, the membership of the Conference, are the court of last resort in the policy of the *Journal*, and of the Conference itself. Therefore it is the wish and hope of the Editorial Board that such personal communications coming to the office continue to contain pertinent suggestions helpful to the editors.

The *Journal* is always in need of strong articles bearing upon new topics of vital interest, or upon old topics treated in a new way. Such material must obviously come chiefly from members of the Conference. This constitutes a large part of the living interest of the *Journal*; without it the magazine could be of only perfunctory use to Music Education.

EDWARD B. BIRGE, *Chairman*

<sup>1</sup> Personnel of the Editorial Board (1934-1936): Edward Bailey Birge, Chairman; Will Earhart, Karl W. Gehrke, Mary E. Ireland, Jacob Kwalwasser, James L. Mursell, Paul J. Weaver, Grace V. Wilson.

## THE TWENTY-FOURTH BIENNIAL MEETING

(Condensed from the *Music Educators Journal*, May, 1936)

[NOTE: The purpose of the YEARBOOK is primarily to organize in permanent, usable form, so far as possible, the material accruing as a result of the study and activities of the M.E.N.C. in the field of music education, together with reports, records and statistics essential to the maintenance of the organization and the continuity of its various departments. Because of the number and diversity of departments and activities it has not been feasible in recent years to publish "proceedings" as such, or to identify in the published reports all committees, groups and individuals who have contributed in one way or another to the enterprise as a whole, from which are derived not only the values represented in the YEARBOOK, the *Music Educators Journal* and other publications, but the inspiration and power so important to the success of any coöperative endeavor. Therefore, in reprinting the following excerpts from a news report of the New York convention of 1936, the editors have in mind no other purpose than preserving in the YEARBOOK a few significant facts and figures regarding the convention, which in many respects marked a "new high" in the annals of Conference effort and achievement. For historical and statistical purposes, these paragraphs must be associated with the personnel lists of officers and committees printed on pages following, of whose contributions and labors the convention program was a composite.]

IS A CONVENTION "lost" in New York? This one was not, by any means! Many interested people feared that in New York, with its vast population, its many activities and attractions, the Conference would lose some of its effectiveness from the standpoint of impact on the community, local support, and local attendance. For months before the convention, reports from Directing Chairman William C. Bridgman indicated that these fears were unfounded. Due to the zeal and efficiency of the convention committee organization, under Mr. Bridgman's direction, not only was there record-breaking local associate and active membership enrollment, but never before has the Conference so occupied the center of the stage in a major city as was the case during Music Education Week in New York.

The success of any Convention in respect to the benefits it gives those who attend is not measured in terms of magnitude and impressive totals. Nevertheless, figures cannot very well be eliminated from a report of this kind, if for no other reason than to indicate why it is impossible to report specific details, or mention all events and all the groups and persons who contributed to them individually. Glancing through the seventy-two-page program book—the largest ever required for an occasion of this kind—one is first of all impressed by the number of names of officers and committee members who had a part in the Convention and in the activities of the biennium, of which the Convention marked the conclusion. The Convention Committee Organization listed a total of 305 members, largely from New York and the New York area. What an effective organization this was, as is attested by all who had opportunity to benefit by the smooth-running machinery established and kept in motion under the efficient leaders appointed by Superintendent Harold G. Campbell, General Chairman of the Convention Committee. The Committee for New York Night totaled 71 members. This activity in itself was a major event, honored by the presence of Mrs. Franklin D. Roosevelt and the Hon. Fiorello H. LaGuardia, mayor of New York. The Patrons Committee, headed by Dr. Walter Damrosch, included 90 men and women, leaders in national life and in social and musical circles of New York. In this connection it is also interesting to note that the roster of National Conference officers, committees, Sectional Conference officers, and state chairmen lists over 500 names. This is indeed a *working* organization!

Perhaps better than in any other way, the immensity and scope of the Convention can be visualized by analyzing the condensed program schedule for the week. This schedule listed 114 separate events, classified as follows:

General Sessions .....	5
Music Education Section Meetings.....	25
Orchestra and Band Clinics.....	4

Piano Clinics .....	5
Voice Clinics .....	5
Lobby Singings .....	5
Concerts .....	14
Luncheons, Breakfasts and Dinners of affiliated and coöperating organizations (including sororities and fraternities) .....	29
Solo Singing Contest .....	1
Conference Dinner .....	1
Reception and Dance .....	1
Miscellaneous Events, Committee Meetings, etc. ....	19

Particularly pertinent to the purpose of this report are figures in connection with participation in the general program of the Convention. Speakers, conductors, session chairmen and others listed as participants totaled 302. School and college musical organizations numbered 55, with a total membership of 3,265 students. These figures are exclusive of the participants in the "New York Night" Concert, in which some 3,360 pupils from the New York Schools took part. Approximately 500 boys and girls from New Jersey were heard in the program given by the New Jersey All-State Chorus and Orchestra; nearly 600 pupils participated in the Catholic Schools program—for which event, by the way, all schools of the archdiocese were closed on Wednesday, April 1; 400 pupils were heard in the program provided by the Junior High Schools of New York; 400 pupils from the New York City High Schools participated in Doctor Damrosch's NBC Music Appreciation Hour program at Metropolitan Opera House.

Principal sessions were held in the Metropolitan Opera House—in itself a significant feature. Other meetings and concerts were held in the ballrooms of the Hotel Pennsylvania, The New Yorker, McAlpin and Governor Clinton, and in Carnegie Hall, Center Theater, NBC Broadcasting Studios, Juilliard School of Music Auditorium, and Madison Square Garden. In addition there were sacred concerts in St. Thomas Church and Temple Emanu-El, and special Sunday services were held in various New York churches.

According to the records of the Opera Committee, nearly every state in the Union was represented in the audience at the performance of "Lohengrin." This special performance, made possible through the coöperation of the Metropolitan Opera Company and the Juilliard Foundation, was one of the distinctive features which will make the New York Conference long remembered.

Just to be part of the great throngs which filled Madison Square Garden for the New York Public Schools Concert on Monday night and the Associated Glee Clubs of America Concert on Wednesday night made the Convention worth while for most of us.

The Folk Festival at the Metropolitan Opera House on Friday night furnished a fitting and colorful climax for the week. The capacity audience, including some 500 "standees," was further increased in total by several hundred who patiently waited in the lobby until the intermission, at which time the seats vacated by those who had to leave early to catch trains were taken promptly by the patient waiters.

Of the 31 affiliated state and national organizations, In-and-About clubs, etc., practically every one was represented at the Convention and several held meetings or luncheons during the week.

The Music Education Achievements display, in an unusually attractive setting, drew many visitors and many compliments for the committee.

The exhibits afforded a huge exposition of music, instruments, etc., such as has never before been assembled under one roof. One hundred and twenty-

five firms, members of the Music Education Exhibitors Association, contributed to this display, each firm having from one to ten members of its staff on hand to greet the visitors.

New features in a National Conference program were the "clinics." Voice clinics were provided by the New York Voice Educators Committee, representing the American Academy of Teachers of Singing and the New York Singing Teachers Association. These daily discussions drew over-size audiences and proved a valuable contribution to the Conference, much appreciated by teachers and supervisors of vocal music.

The piano clinics, held daily, were also popular. These were provided through the coöperation of the Piano Teachers Congress of New York, and the Associated Music Teachers League.

Band and orchestra clinics were presented by the National School Band and Orchestra Associations, with the coöperation of various school instrumental organizations and their directors.

The presentation of "Scientific Aids to Music Education" at Center Theater, Radio City, was an exceptionally interesting feature for which the Conference was indebted to ERPI Pictures Consultants, Inc., and the Radio Corporation of America. The program included educational sound pictures—"Sound Waves and Their Sources," and "Fundamentals of Acoustics,"—and the first public "preview" of the music composed by Kurt Weill for Max Reinhardt's "Eternal Road," demonstrating the new ultra-violet sound film.

Radio had a more important place in this convention than in any meeting thus far held in the music education field. The Conference received unusual coöperation from the National Broadcasting Company and the Columbia Broadcasting System, as well as from numerous individual stations. More than twenty separate network broadcasts were provided, featuring various musical organizations, speakers and special programs. In addition, the "Music Education Through Radio" section met in the NBC studios, part of the program going on a network broadcast. CBS "American School of the Air" was presented at Carnegie Hall for the Conference. A special "Music Appreciation Hour" public broadcast was given by NBC at the Metropolitan Opera House. The final program of the fifth series of "Music and American Youth" broadcasts, sponsored by the M.E.N.C. in coöperation with NBC, was given Sunday, March 29, as a fitting "pre-conference" feature.

#### NEW YORK CONVENTION ATTENDANCE STATISTICS

Registered members .....	6,625
Admissions to special meetings such as Catholic Section, Rural School Section, etc.....	3,100
High school and college students from outside New York City..	2,665
Students from colleges, public schools, Catholic schools, of New York City .....	4,760
Single admissions to public events (New York Night Festival, Associated Glee Clubs of America Concert), exclusive of registered Conference members and performers.....	21,000
Associated Glee Club members.....	1,150
	<hr/>
	39,300

## ADDRESS OF WELCOME

HAROLD G. CAMPBELL

*Superintendent of Public Schools, New York City  
General Chairman, M.E.N.C. Convention Committee*

MR. CHAIRMAN, Ladies and Gentlemen: New York City is proud of the fact that this Conference has come here to us, and I assure you that we appreciate it. My work here today is merely to greet you and tell you how glad we are to have you here, and to assure you that anything we can do to make your stay pleasant and profitable will be done.

New York City is a music-conscious city. In our public schools music is a required subject. We have never been one of those cities that have spoken of music as a frill and as something that should be cut out when a depression comes. In fact, we believe that those things that are erroneously called fads and frills are the very things that a child needs to make life successful. Only this year we are opening our first special high school for music and art, and will do everything to maintain the high esteem in which music has always been held by cultured people from the time of the Greeks on.

I know that you have many interesting programs. I merely want to assure you again that New York City is delighted to have you. I have just one regret, which is that our own Director of Music, Mr. George H. Gartlan, is not present. He is convalescing from a very severe illness, but I know that I bring to you his greetings as well as my own.



## GREETINGS

GEORGE H. GARTLAN

*Director of Music, Public Schools, New York City  
Vice-Chairman, 1936 Convention Committee*

MR. PRESIDENT, distinguished guests, members of the Conference, and friends:

In addition to the warm-hearted and enthusiastic greetings offered on behalf of the City of New York by His Honor, Mayor LaGuardia, and for the Board of Education by Dr. Campbell, Superintendent of Schools, I cordially extend my personal welcome in the name of the Music Department of the Board of Education.

My one deep regret is that illness prevents my being present to say these few words to you personally.<sup>1</sup>

Just a word about the historical set-up of the Music Department. After the passing of the State Charter in 1898, the various boroughs of the City were consolidated, and the supervised teaching of music became a dominant factor in the education of school children. However, music had been taught in each borough, and in many parts of the City, since Civil War days, and in a few Manhattan schools, as far back as 1840.

Operating as we have to in a great city known as the musical mecca of the world, it happens at times that some of our activities are momentarily overshadowed by the fascinating attractiveness of the symphonic and operatic achievements attained.

For twenty-nine years the Music Educators National Conference has held a strong leadership in the advancement of music education, and has done a

<sup>1</sup> In the midst of final preparations for the 1936 Convention, Mr. Gartlan, who was vice-chairman of the Convention Committee, was stricken with pneumonia, and although convalescing, was still confined to his home at the time of the Convention. Mr. Gartlan's message was read at the opening session by First Vice-President Walter H. Butterfield.

major piece of work in raising the teaching of music to a high plane in the school curriculum.

An occasion such as this meeting is vital in calling attention to the work of our schools, not only locally, but throughout the country. The real significance of your visit to the eastern seacoast cannot be measured by what is done here, but must be valued by the lasting influence for growth and higher idealism, articulating with the orderly administration of an enormous school system. To such a purpose is school music dedicated.



## RESPONSE TO ADDRESSES OF WELCOME

HERMAN F. SMITH

*Director of Music, Milwaukee, Wisconsin  
President, Music Educators National Conference (1934-1936)*

IT WOULD BE DIFFICULT to conceive a setting more appropriate than this for the official opening of a national music convention. Here in this city, which has become the music center of the world, and in this opera house, the shrine for all lovers of the opera, we should enrich our music resources, widen our visions and receive inspiration which will invigorate our services in the cause of music education. This opportunity that is supplied to us for the week has been made possible through the generous and willing support of the cultural forces within this great metropolitan area. To make mention of each of these forces in this brief response is not possible, but to allow this occasion to pass without expressing our sincere appreciation to Superintendent Campbell and his loyal forces in the New York schools would be gross negligence on our part. To you, Dr. Campbell, for your understanding attitude, your liberal support and your magnificent coöperation in making available every facility and aid needed to insure the maximum success of this convention, we enthusiastically express our sincere gratitude. Through your leadership a unification of forces has resulted which has reacted most favorably for the promotional plans of the convention. We fully realize the heavy demands on your time which the obligations of your office entail, but trust that the extra work we have caused will have its compensation through benefits accruing to the New York schools and its teaching force. To the degree that this end is accomplished the convention will be a success, for the organization as a whole and its impact will extend in ratio to every school system within the territory covered by the Conference.

It is, then, with appreciation and gratefulness that we come to this opening session of the convention, knowing full well that the music forces of the host city are enthusiastically interested and have put forth every effort to anticipate our needs. The facilities offered have made it possible in preparing this week's program to satisfy a wide variety of interests and we hope that when the closing session occurs on Friday night each member in attendance will feel that the week has been filled with most worth-while and challenging experiences. The content of the program is such that the full significance of music in education should be impressed anew into our consciousness, with the far-reaching results of stimulating musical growth in the schools throughout the entire nation.

For the President of your Conference to give an address at this time would seem incongruous. The program of the convention should serve as his address.



If the planning has been complete there is no occasion for his taking up valuable time with discussion of phases that will be stressed later in the week; but for the benefit of those who are attending a Music Educators Convention for the first time a few words in defining what the Conference is striving to attain will not be amiss. The simple philosophy that underlies the activity of this virile organization is that music in the lives of the youth of our nation will make them better fitted for complete living. To make music available and to present it in the most practical and efficient way to these young people are the fundamental reasons for the existence of the Conference.

In a convention such as we have here the experiences of many thousands of teachers in the school music field are brought together, discussed, compared and evaluated and the results of these discussions become data for guiding future procedures. The performance of music as a part of these programs is an important factor in establishing standards of achievement as well as supplying the inspiration and satisfaction inherent in the hearing of good music authoritatively presented.

Because of the objective evidences of activity prior to a convention it is natural for the casual observer to think of the National Conference and the six Sectional Conferences as organizations for promoting biennial conventions. In reality, however, these are but focal points of Conference activity. The most important factors are the year-round functions made possible through the fact that individual music supervisors and teachers have banded together. The part that is not so visible is that which is kept in motion by the many scores of officers and committee members working on Conference assignments throughout the year. A major item of this activity is the publication of the *Music Educators Journal*. The six issues per year serve as a medium through which the gospel of music in education is carried to superintendents, principals, teachers, musicians and music lovers of the country. The *Yearbook*, representing no one can tell how great a contribution when figured in professional values, is another feature made available because there is an organization. These annual volumes are in colleges and universities, teacher training schools, libraries, etc., all over the country, helping to establish the philosophy of music in education in the consciousness of the public. In addition to these publications many reports of our Research Council and the various educational committees are published for dissemination in answering special requests for specific information regarding procedures.

So through the various mediums employed the Conference is constantly promoting music in the schools. The success of its endeavor has been progressive since its organization twenty-nine years ago. Much has been accomplished, but that music may be firmly established as a fundamental in the educational processes of all the schools in the nation will require constant application and thought through the immediate years ahead. During the economic disturbance of the past few years, when the question of financial support has threatened the nation's schools, all subjects in the curriculum have been closely scrutinized to determine where reductions could be made with the least loss to the pupils. It is gratifying to know that through this evaluating process the subject of music has successfully emerged and can now take its place with renewed confidence as one of the fundamental essentials. Truly, America will become a music-loving nation.

So to New York, our host city, we come with enthusiasm to share with you this week of communion at the shrine of music. We are all workers in

the field, and may this pause for refreshment replenish our physical, mental and spiritual resources so that we may go back to our various communities with refreshed spirits, renewed confidence and broadened visions.



## TO THE FOUNDERS

CHARLES H. FARNSWORTH

[A feature of M.E.N.C. Conventions for many years has been the "Founders Breakfast," an occasion when members of the Founders Association gather in the fresh hours not too long after dawn to sit about the breakfast board and renew acquaintance. Only those who by right of charter membership or seniority "graduation" into the ranks of the Founders can know the delights of these informal feasts of fellowship, presided over by "Mother," Frances Elliott Clark, chairman of the Founders Association. And only these Founders can sense fully the significance of the motivating element called "Conference Spirit," in which was the beginning and from which continues to emanate the great and constantly growing coöperative power that dominates and directs the advance of music education. A volume such as this Yearbook doesn't "just happen." Behind the enormous composite contribution of effort, time and professional experience here represented is a force generated by the continuing flame of that same "Conference Spirit." It seems, therefore, entirely fitting to include in this book, Mr. Farnsworth's address to fellow Founders at the 1936 "Breakfast," not merely in tribute to the Founders, but in justice to the thousands of younger members of the Conference, who each has opportunity to give and receive in the spirit so aptly and concisely pictured by Mr. Farnsworth.]

MADAM CHAIRMAN, Ladies and Gentlemen: It gives me very genuine pleasure to have the privilege of being with you, this morning. There is, naturally, that personal pleasure of swapping yarns of days long past, with old friends, but there is a more profound reason for feeling pleasure in that we are celebrating the application of a very great idea to the music teachers' profession. In homely words we may call it "the get-together idea." A moment's thought will show how this is the fundamental idea upon which all civilization has been built. The application of this to our modern conditions is wracking both Europe and America.

Not so long ago there was room enough in the world for people to exercise the rugged individualism, inherited from their animal ancestry, without too greatly interfering with each other, but the application of scientific knowledge to life, on the one hand has increased population, and on the other so enlarged our capacity to do what we please that we are being obliged to change our rugged self-considering individualism into a more ethical individualism that thinks of the other fellow as well. National interests, in these days, relate us as peoples to each other so closely that one cannot turn, so to speak, without pulling the clothes off someone else.

This pressure to think of the interests of others as well as our own does not mean real limitation, as we can easily see by the example of the automobile. Who would have thought, fifty years ago, that people would submit to limitations and restrictions on the highway as they are now doing? Yet what a vast increase in our freedom has this limitation made possible! Europe, today, is struggling as never before for freedom through control. A similar struggle is going on in this country. The producer is obliged to think of the consumer as other than merely a means of making money; the urban must think of the country resident; the capitalist of the employee. Every step in our conquest of nature is irresistibly forcing us to make a further conquest of ourselves. Every gain that we make in real freedom for ourselves carries with it a growing realization of the need of freedom for the other fellow.

Enough has been said to show how great this idea is, and we can be justly proud of the success so far attained in its application to music teaching.

The Music Educators National Conference, from the first small beginning in 1907, has represented a notable example of the constructive results of "getting together"; of helping the individual by helping the group. It seems to me that the natural function of the Founders Breakfast is to keep the coöperative spirit, the soul of the "get-together idea," ever brightly burning.

In closing, let me express my thanks to Mrs. Frances Clark for the fine work that has been done in keeping this Breakfast of the Founders going.



## BRIEF REVIEW OF A DECADE OF PROGRESS

ARTHUR A. HAUSER

*President, Music Education Exhibitors Association*

MR. PRESIDENT and members of the Music Educators National Conference: At previous meetings of the National and Sectional Conferences, the Music Education Exhibitors Association has presented to you, as its part of your programs, its thoughts on how the commercial interests could be of assistance to the cause of music education. We have tried to point out that your ideals and aims were our guiding yardstick, and we even intimated that in many instances we anticipated your needs. The members of our Association realize the responsibility of their active part in the whole scheme of bringing music to every child.

That the membership of our Association has increased steadily, even through the hardships of the depression years, to a point where at the present convention not a single foot of available exhibit space is left over, shows without question that the commercial interests are willing and anxious to work with you in furthering your purposes.

As president of the Music Education Exhibitors Association, I am fortunate in holding office on the tenth anniversary of the founding of the present Association. When you registered as an active member at the beginning of this week you received a copy of our anniversary brochure. I sincerely hope that you have had time to read it. If not, please take it with you and read it later on. From an historical standpoint it is an interesting part of Conference affairs. After you have looked it over I am sure that you will understand exactly what our part is in advancement of music education. You will learn how we can coöperate with you and how we look forward with sincere anticipation to any suggestions you may offer which will help us in this purpose. I will not attempt to enlarge upon the programmed topic—but instead I will refer you to the brochure.

I know that many of you already have visited the exhibits and have found a great deal of interesting new materials which you can use to good effect in your work. Members of the Association are prepared to answer questions and to discuss with you intelligently problems of your work which you may bring to them; please feel free to question us on anything pertaining to music education.

Those of you who have not yet had an opportunity to spend a short time in the historical exhibit which has been arranged for the Music Educators National Conference and which is located in the mezzanine library should do so by all means. This exhibit is presented in compliment to you, the music educators. The exhibits, which are valued at over a quarter million dollars, are in four sections: (1) *Rare old stringed instruments.* (2) *Rare old wind*

*instruments.* This is just part of the Carl Busch collection which "Uncle Carl" recently presented to the American Bandmasters Association and which will be housed permanently at the University of Illinois at Urbana. (3) *An exhibit showing processes of manufacturing music.* This display shows the various stages of music printing, from the manuscript to the plates, to the transfers, to the color plates and to the printed copies. (4) *A display of original manuscripts.* Among these manuscripts you will find works by Beethoven, Verdi, Brahms, Donizetti, Schumann, Wagner and many others of the old masters along with some of our contemporaries, right up to George Gershwin and Roy Harris. The Music Education Exhibitors Association is very proud and happy in being able to bring this group of historical exhibits to New York City for your benefit.

As commercial people we naturally are interested in the business aspect of things. We on our part are doing our best, through the agency of local dealers everywhere in the United States, to stir up enthusiasm for the Conference. May we suggest that one way you teachers and supervisors may help in the same great cause, is to make yourselves good business men and women in your local communities. We have just passed some difficult times for music, both as a profession and as a business. We feel that it is not enough to be a good musician and a good teacher, but you must "sell" the idea of music education to your Boards of Education, your parents, and your taxpayers. Music has a real place in our modern life. Not only does it train people to be better citizens, but more and more does it have a place in commercial affairs. Use all of the devices and ability at your command to win the support of hard-headed business men. There are approximately 3,000 music dealers in America. Every one of them should be made to feel that he has his part in music education. Here in the Music Educators National Conference we have a magnificent organization of specialized music salesmen and women. We urge you not to confine your "selling" to your classrooms. It accomplishes little to have high artistic ideals if you do not have community support to carry them out.

Through our organization, through publicity, through publishers and instrument makers, through dealers everywhere, we offer you an army of supporters who will back you up in everything you do. When you return to your homes, visit all the dealers in your city, enlighten those who are not yet acquainted with the aims and ideals of the Music Educators National Conference. You can convince every dealer that by cooperating in the solution of your problems he will be doing a service which will be mutually beneficial.

In closing may I extend my kindest appreciation to our president, Mr. Herman Smith, to the members of the Executive Committee and to the members of the executive office staff in Chicago for the splendid spirit of coöperation shown to our Association at all times. We look forward to many years of the same happy relationship.

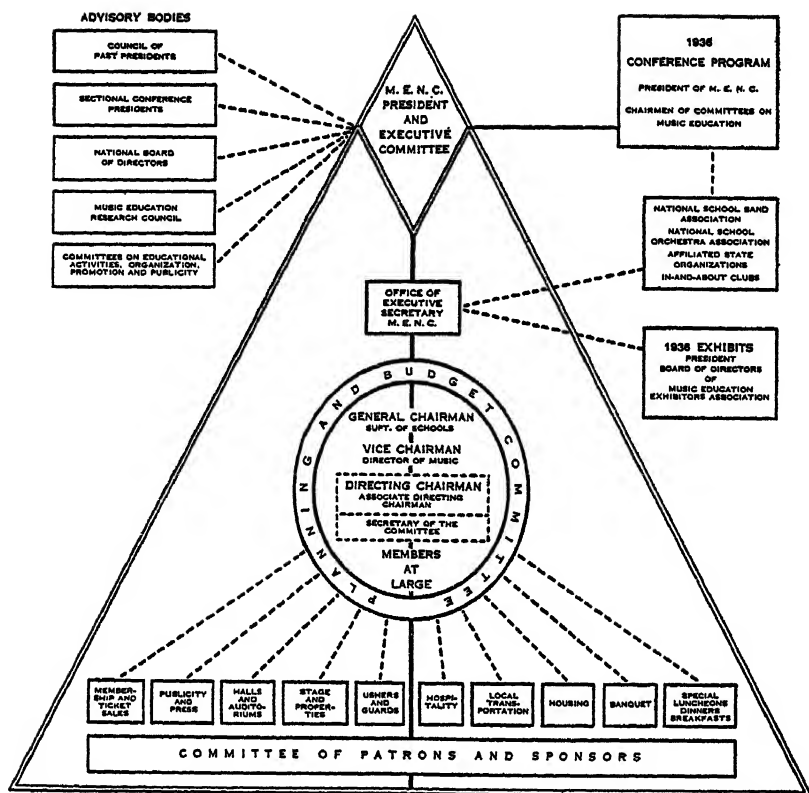


Diagram of the Music Educators National Conference plan of convention committee organization. This plan, developed by the National and Sectional Conferences over a period of years, is followed, with necessary adaptations, by all of the Conferences.

# MUSIC EDUCATORS NATIONAL CONFERENCE

(Twenty-fourth Meeting—Fifth Biennial)

NEW YORK, N. Y., MARCH 29-APRIL 3, 1936



## Officers and Executive Committee—1934-1936

President—Herman F. Smith, Milwaukee, Wis.  
First Vice President—Walter H. Butterfield, Providence, R. I.  
Second Vice President—Louis Woodson Curtis, Los Angeles, Calif.  
Executive Secretary—C. V. Buttelman, Chicago, Ill.

## Members at Large

Ernest G. Hesser, New York, N. Y.      John W. Beattie, Evanston, Ill.  
R. Lee Osburn, River Forest, Ill.      William W. Norton, Flint, Mich.



## 1936 Convention Committees

### Planning and Budget Committee

General Chairman, Dr. Harold G. Campbell, Superintendent of New York Public Schools  
Vice Chairman, George H. Gartlan, Director of Music, New York Public Schools  
Acting Vice Chairman, Joseph P. Donnelly, Assistant and Acting Director of Music,  
New York Public Schools  
Directing Chairman, William C. Bridgman, Brooklyn, N. Y.  
Associate Directing Chairman, Theodore F. Kuper, New York, N. Y.  
Secretary, J. Tatian Roach, New York, N. Y.

Members at Large: C. C. Birchard, Walter H. Butterfield, Mrs. Frances E. Clark, Hollis Dann, Franklin Dunham, Peter Dykema, Charles Griffith, George L. Lindsay, Osbourne McConathy, Victor L. F. Rebmann, Herman F. Smith, C. V. Buttelman, Vanett Lawler.

Ex-officio members: Arthur Hauser, President, Music Education Exhibitors Association, New York City; Walter Damrosch, Chairman of Patrons Committee; Mrs. Herbert Witherspoon, Chairman of Opera Committee.

## Membership Committees

Directing Chairman—William C. Bridgman

### NEW YORK PUBLIC SCHOOLS ELEMENTARY AND JUNIOR HIGH SCHOOL DIVISION

General Chairman—Mrs. Louise Koehler

Bronx: Bertha K. Pelterson (Chairman), Marie Cagliaris, Marion E. Callan, Alice Coakley, Julia H. Monahan, Elizabeth K. Munsie, Katharine M. Prior, Josephine Pugliese, Stella Simpson, Augusta Will. Brooklyn: Wilhelmina M. Meyer (Chairman), Mrs. Bessie D. Byers, Georgia Childs, William E. Clark, Helene Corrigan, Elizabeth Dorchester, Mrs. Julia M. Evans, Mrs. Sarah B. Golding, Helene E. Liston, Kathryn A. Martin, Gertrude McDonald, M. Nellie Mullin, Mrs. Norma G. Palatnik, Kate Pincus, Florence A. Piretti, Mrs. Frances R. Pollock, Mrs. Helen Rogers, Mrs. Anna W. Soloway, Mrs. Henriette K. Tonne, Leonora G. Toomey, Max Weinstein. Manhattan: Mary E. O'Brien (Chairman), Ethel V. Cooledge, Mrs. Pauline Covner, Mrs. Virginia deNeergaard, Mrs. Mary Ellsworth, Mrs. Katharine Kennedy, Mrs. Louise Koehler, Marie F. Lambert, Hector D. MacCarthy, H. Clara Martinez, Mrs. Caroline H. Polley, Mrs. Hazel R. Slingsby, Georgia R. Wandering. Queens: Miriam Gorman (Chairman), Mrs. Dorothea H. Derwik, Mrs. Gertrude H. Douglas, Gladys E. Lane, Mrs. Ruth B. Mandel, Helen A. Mul-

vihill, Mrs. Bertha O'Donoghue, Emily B. Walker, Mrs. Kathleen F. Weiss. Richmond: Lillian R. Littlefield (Chairman), Margaret I. Phillips, Enid Tillotson.

### NEW YORK PUBLIC SCHOOLS HIGH SCHOOL DIVISION

General Chairman—Cornelius Valentine

Bronx: Harry Raskin (Chairman), Albert Becker, Harry Jennison, May C. Kelly, E. Hedwig Schein, Edwin C. Tracy, Emory F. White. Brooklyn: Louis West (Chairman), Anne Charney, Helen Dechman, Philip Ehrlich, S. Lewis Elmer, Mary Ennis, George Flint, Zelinda Fornoni, Marke Merkert, Antonio Miranda, Eugene C. Morris, Umberto Pisani, Jacques Wolfe, Charles Yerbury, Edward Zeiner. Manhattan: Elizabeth Burr (Chairman), Gertrude Berliner, George Bloom, Anne M. Bowen, Carl Danielson, Mabel Hackett, Mrs. Catherine Knight, Marie MacConnell, Lawrence Mooney, Charles Pickells, Mrs. Bessie Redmond. Richmond: Alice Erskine (Chairman), George Dare, Mary A. Vroom, Mrs. Laila R. Wilson. Queens: Daniel Wood (Chairman), Mary Barry, Jeanette Berner, Mrs. Dora Bernstein, Mary Brown, Bernard Cremin, Anna Hughes, Cornelius Valentine.

## CO-OPERATING SCHOOLS AND GROUPS

Nassau County. Imogene Boyle (Chairman), Mrs. Grace Axelson, Mrs. Harry N. Bannerman, Sidney Barron, Wilanna Bruner, Florence Cope-land, James Day, Lillian K. DeVanney, Agnes E. Fay, Helen Finch, Lorraine Fraser, Wilbur Hamje, Chas. C. Hill, Vernon G. Howse, Otto Lagervall, Hilda Le Faivre, Mrs. S. McCon-nell, Florence M. Nash, Harold G. Odell, Mrs. F. W. Penfound, Herbert G. Radtke, Henry Ready, Lillian Rouse, Leah G. Schaffer, John M. Smith, Harriet A. Spink, Paul Van Bodegraven, Mrs. E. Van Wert.

Suffolk County. Miss Marion Flanders (Chair-man).

Westchester County. Edwin M. Steckel (Chair-man), Donald D. Armstrong, C. Colwell Conklin, J. Dale Diehl, Clifford E. Dinamore, Earle Barnes, Helen Ferris, Albert Fregans, George E. Hubbard, Bernard B. Nye, J. Ells-worth Olsen, Anne C. Phelps, Mrs. Emma S. K. Price, Willard Rhodes, Lena Riley, Frank Schmidt, Rachel Smith, Miss Treadwell, Irving A. Wilcox, Arthur F. A. Witte.

New Jersey. Paul Oliver (Chairman), Indra M. Bryant, Margaret C. Clark, Clifford Demarest, Josephine G. Duke, Harry E. Erickson, Jennie L. Gifford, Blanche E. Lowrie, Maude E. Massiccotte, Mrs. Jennie McCulloch, Doris

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## GENERAL PROGRAM

Twenty-fourth Meeting (Fifth Biennial)  
New York, N. Y., March 29-April 3, 1936

**Saturday, March 28**

### MORNING

Registration (Hotel Pennsylvania, Mezzanine Floor).

Meetings of Music Education Research Council; Executive Committee of the M.E.N.C.

Services at Temple Emanu-El. "The integral performance of the 'Sacred Service' by the eminent American composer Ernest Bloch (the second part of the Festival of American Choral Music sponsored by Congregation Emanu-El of the City of New York) will be given by the Emanu-El Choir, conducted by Lazare Saminsky, Music Director of the Congregation. This will be the second full performance of Ernest Bloch's 'Sacred Service' in America."

Children's Concert—New York Philharmonic Orchestra, Ernest Schelling, Conductor (Carnegie Hall).

### EVENING

Operetta, "Norwegian Nights," Montclair High School, Montclair, New Jersey, Arthur E. Ward, Director.

**Sunday, March 29**

### MORNING

Registration (Hotel Pennsylvania, Mezzanine Floor).

Meetings of National Board of Directors, Music Education Research Council.

Services in Various Churches, Metropolitan New York.

Meeting of Voice Teachers and Chorus Directors to consider forming national organization (Foyer of Southeast Ballroom, Hotel Pennsylvania).

### AFTERNOON

Philharmonic Orchestra (Carnegie Hall). Arturo Toscanini, Conductor; Nathan Milstein, Soloist. Brahms Requiem—St. Thomas Church, Fifth Ave. and 53rd St. Combined choirs of St. Thomas Church and Chapel, T. Tertius Noble, Conductor; Andrew Tietjen at the organ.

Meeting of the Hospitality Committee, Frances E. Clark, Chairman. (Foyer, Southeast Ballroom, Hotel Pennsylvania.)

### EVENING

CONCERT. Auditorium of the Juilliard School of Music. The Orchestra of the Juilliard School of Music; New York Oratorio Society; Rosalyn Tureck, Pianist; Albert Stoessel, Conductor. Lobby Sing (Hotel Pennsylvania). Host City Night. Chairman: Joseph P. Donnelly, Acting Director of Music, New York City Schools. General Chairman: M. Claude Rosenberry, State Director of Music, Pennsylvania.

**Monday, March 30**

### MORNING

Registration (Mezzanine Floor, Hotel Pennsylvania).

Exhibits open—auspices Music Education Exhibitors Association (Mezzanine Floor, Hotel Pennsylvania).

Music Education Achievements Exhibit (Mezzanine Floor, Hotel Pennsylvania). Chairman: Sara E. O'Malley, Chicago Public Schools.

FIRST GENERAL SESSION (Metropolitan Opera House). Presiding: Walter H. Butterfield, First Vice-President, M. E. N. C., Providence, Rhode Island.

Joliet (Illinois) Township High School Band, A. R. McAllister, Director. Guest Conductor: Edwin Franko Goldman.

"Music in the Educational Process," Dr. Harold G. Campbell, Superintendent of Schools, New York, N. Y.

Greetings, Dr. George H. Gardlan, Director of Music, New York City Schools.

Response: Herman F. Smith, Director of Music, Milwaukee, Wisconsin, President, Music Educators National Conference.

Preliminary business meeting. Election of Nominating Committee.

Women's Chorus, Skidmore College, Saratoga Springs, New York, Elmer M. Hintz, Director.

"Changing Interpretations of Culture," Dr. Harry Woodburn Chase, Chancellor, New York University.

Meeting of the Sectional Conference Presidents. (Room 118, Hotel Pennsylvania.)

Luncheon. In-and-About Clubs, Music Educators Clubs and Associations of the United States (Grand Ballroom, Hotel Pennsylvania). Hosts: In-and-About New York Music Educators Club. Chairman: Fowler Smith, Director of Music Education, Detroit. A panel jury, of which Peter Dykema will be chairman, will discuss the question, "What are the Objectives and Purposes of In-and-About Clubs and by what Means may they most Happily Achieve These Ends?" Singing of the clubs will be conducted by the president of the first club, R. Lee Osburn.

AFTERNOON

Visit the exhibits.

**SECOND GENERAL SESSION** (Metropolitan Opera House). Presiding: Ada Bicking, Director of Arthur Jordan Conservatory, Indianapolis, Indiana.

Hartford (Conn.) Inter-High School Orchestra, James Denning Price, Director.

Topic: "The Place of Music in the Curriculum and Life." A series of five short papers followed by a panel discussion, by the following members of the faculty of Teachers College, Columbia University, treating the subject from the viewpoints of various fields: Peter W. Dykema, Chairman, Music Education, General; Alice E. Bivins, Music Education, Elementary; Thomas H. Briggs, Secondary Education; Lyman Bryson, Adult Education; Norval L. Church, Music Education, Instrumental; L. Thomas Hopkins, Secondary Curriculum; William H. Kilpatrick, Philosophy of Education; James L. Mursell, Psychology of the Arts; Harold Rugg, Social Psychology; Florence B. Stratmeyer, Elementary Curriculum; George D. Strayer, Educational Administration; Goodwin Watson, Psychology of the Individual.

A Cappella Choir of Newcomb College and Tulane University, New Orleans, La. Maynard Klein, Director.

Sigma Alpha Iota Musicale and Tea for all visiting members (Sigma Alpha Iota National House Headquarters, 25 Prospect Place, 42d St., East of 2nd Ave.).

Visit the exhibits.

**Pianoforte Clinic** (Southeast Ballroom, Hotel Pennsylvania). Provided through the coöperation of the Piano Teachers' Congress of New York (President, Jennie Buchwald), and the Associated Music Teachers League (President, A. Verne Westlake, Mus. Doc.). ♦ Greetings to our Colleagues—Jennie Buchwald. ♦ "The Importance of Piano Lessons for the Child"—Albert von Doenhoff, Pianist, Teacher, Composer. ♦ "The Pre-School Child"—Floy Rossman, Author, Teacher. ♦ "Studio Talks"—Elizabeth O. Robertson, Teacher. ♦ "Correlating Piano Study with the School Background"—Grace Hofheimer, Teacher and Pianist. ♦ "The Psychology of Musical Talent"—Marguerite Valentine, Pianist, Teacher. ♦ Discussion.

**Voice Clinic** (Salle Moderne, Hotel Pennsylvania). New York Voice Educators Committee, Percy Rector Stephens, Chairman. ♦ Speakers: John Charles Thomas, Metropolitan Opera Company; Ernest G. Hesser, Director of Music Public Schools, Cincinnati, O. ("Singing in Our Public Schools"); George Fergusson, Chairman American Academy of Teachers of Singing.

EVENING

**CONCERT—NEW YORK CITY SCHOOLS** (Madison Square Garden). All High School Concert Band, Edwin S. Tracy and Edward J. A. Zeiner, Directors. All Elementary School Chorus, Peter J. Wilhousky, Director. All High School Symphony Orchestra, Walter Damrosch, Guest Conductor; Carl Danielson and Philip Ehrlich, Directors. All High School Chorus, Peter J. Wilhousky, Director. All High School Chorus and Choir of 200 Boy Sopranos, Joseph P. Donnelly, Director; John Hammond, Organist. Combined choruses, orchestra, band and organ, Joseph P. Donnelly, Director.

Remarks—Harold G. Campbell, Superintendent of Schools, and James Marshall, Chairman, Committee for New York Night.

Presentation of Testimonial from New York City School children to Walter Damrosch. Mrs. Franklin D. Roosevelt, Honorary Chairman, Committee for New York Night.

**RECEPTION AND DANCE** (Grand Ballroom, Hotel Pennsylvania). Auspices Music Education Exhibitors Association.

Tuesday, March 31

MORNING

Founders, Past Presidents and Life Members Breakfast. (Roof Garden, Hotel Pennsylvania.) Program in Charge of Mrs. Frances Elliott Clark, Chairman of the Founders, Camden, New Jersey.

**Band Clinic** (Southeast Ballroom, Hotel Pennsylvania). Conducted by the National School Band Association. ♦ Presiding: Ralph Rush, Member of Board of Directors, N.S.B.A., Cleveland Heights, Ohio. ♦ "The Joliet Instrumental Music Plan"—A. R. McAllister, Director of the Joliet Township High School Band, President of the National School Band Association. ♦ 1936 National Contest Required Music—Played by the Joliet Band.

Section Meetings. (See "Section Meetings.")

Visitation, Juilliard School of Music, 130 Claremont Avenue.

LUNCHEON MEETINGS:

California-Western School Music Conference (Colonial Room, McAlpin Hotel). Mary E. Ireland, President. Program to be announced.

Northwest Music Educators Conference (meets with California-Western at McAlpin Hotel). Ethel Henson, President.

Eastern Music Educators Conference (Roof Garden, Pennsylvania Hotel). George L. Lindsay, President. Chairman of Arrangements: Laura Bryant, Ithaca, New York. Music program by Upper Darby (Pa.) High School Chorus, Clyde A. Dengler, Director. Other features to be announced.

North Central Music Educators Conference (Grand Ballroom, Hotel New Yorker). Mrs. Carol M. Pitts, President, Chairman of Arrangements: Esther Goetz, Chicago Public Schools.

Program: "Minneapolis 1937." "Minor Bowes Amateur Radio Hour" with a galaxy of stars; other features to be announced.

Southern Conference for Music Education (Green Room, McAlpin Hotel). Grace VanDyke More, President. Chairman of Arrangements: Margaret Benson, Baltimore, Maryland. Program: Reports of Study Groups. Business Meeting. Announcement of 1937 Conference City. Music.

Southwestern Music Educators Conference (Florentine Room, Governor Clinton Hotel). John C. Kendel, President. Toastmaster: Grace Wilson, Director of Music, Wichita, Kansas. Program: A Group of songs by Mary Kendel (Columbia Broadcasting System staff artist). Address—A. Walter Kramer, Editor of Musical America and Distinguished Composer. Reports of State Chairmen.

#### AFTERNOON

Visit the exhibits.

Visitation, Juilliard School of Music, 130 Claremont Avenue.

Section Meetings. (See "Section Meetings.")

American School of the Air (Carnegie Hall). Presented by Dorothy Gordon with the assistance of the Columbia Symphony Orchestra, Bernard Herrmann, Director. Soloists: Dorothy Gordon, Howard Barlow, Bruna Castagna and Theo Karle. Speaker: Dr. Joseph M. Sheehan, Associate Superintendent of New York City Schools.

Visit the exhibits.

Voice Clinic (Salle Moderne, Hotel Pennsylvania). New York Voice Educators Committee, Percy Rector Stephens, Chairman. → Speakers: Walter H. Butterfield, Director of Music, Public Schools, Providence, Rhode Island ("Learning to Sing for the Fun of It"); Alois Havrilla, Radio Announcer. (Recently awarded the American Academy of Arts and Letters Gold Medal for Diction.)

Pianoforte Clinic (Governor Room, Governor Clinton Hotel). Provided through the coöperation of the Piano Teachers' Congress of New York and the Associated Music Teachers League. → Problems of Technique and Tone-Production. → "The Creative Approach to Piano Study"—William O'Toole, M. A. Lecturer, Teacher. → "Piano Teaching Material Illustrating Matthay Technique"—Fiona McCleary, Composer, Teacher. → Tone Color with Pianoforte Illustrations—A. Verne Westlake, Teacher, Pianist; Irene Hampton at the piano. → Discussion.

Dinners: Mu Phi Epsilon—Dinner (East Room, Hotel New Yorker). → Phi Beta—Dinner (El Patio, McAlpin Hotel). → Phi Mu Alpha Sinfonia—Banquet and Initiation (Southeast Ballroom and Foyer, Hotel Pennsylvania). → Sigma Alpha Iota—Initiation and Dinner (Roof Garden, Hotel Pennsylvania).

#### EVENING

GRAND OPERA (Metropolitan Opera House). Special performance for the Music Educators National Conference of the opera "Lohengrin," by the Metropolitan Opera Company with Elisabeth Rethberg (Elsa), Rene Maison (Lohengrin), Friedrich Schorr (Telramund), Dorothea Manski (Ortrud), Emanuel List (the King). Artur Bodanzky, Conductor.

Lobby Sing (Hotel Pennsylvania). Host Conference Night. → Chairman: George L. Lindsay, Philadelphia, Pennsylvania, President. Eastern Music Educators Conference. → Conductors: Laura Bryant, Ithaca, New York; Hollis Dann, New York University; Will Earhart, Pittsburgh, Pennsylvania. → Accompanists: F. Edna Davis, Philadelphia; Helen S. Leavitt, Boston.

#### Wednesday, April 1

##### MORNING

Breakfasts: Christiansen Choral School (Cafe Rouge, Hotel Pennsylvania). → Potsdam State Normal School (Salle Moderne, Hotel Pennsylvania).

Visit the exhibits.

Orchestra Clinic (Roof Garden, Hotel Pennsylvania). Conducted by the National School Orchestra Association. → Presiding: Adam P. Lesinsky, President, National School Orchestra Association, Whiting, Indiana. → Clinic Conductors: Charles B. Righter, University of Iowa; Francis Findlay, New England Conservatory of Music, Boston. → Assisting in the Clinic: Alexander Hamilton High School Orchestra, Brooklyn; Edward J. A. Zeiner, Director.

High School Solo Singing Contest (Governor Room, Governor Clinton Hotel). Under the Auspices of the American Academy of Teachers of Singing, the Chicago Council of Teachers of Singing, and the Vocal Section, Festivals and Contests Committee, M.E.N.C. [The competition is open only to singers who received honor rating at the preliminary competitions held in connection with the 1935 Sectional Conferences. All 1935 honor winners are eligible, even though not registered in high school this academic year. The six competitors receiving the highest honor grade will be awarded a free scholarship for one year in some distinguished school of music. (The Eastman School of Music, Rochester, N. Y., The Institute of Musical Art, of the Juilliard School, New York, and the New England Conservatory of Music, Boston, Mass., have donated scholarships.) There are six judges: Three from the National Conference, one from the American Academy of Teachers of Singing, one from the Chicago Council of Teachers of Singing and one from the New York Singing Teachers Association. Committee in charge of the competition: Frederick H. Haywood, Chairman for the American Academy of Teachers of Singing; Thomas MacBurney, Chairman for the Chicago Council of Teachers of Singing; Richard Grant, Chairman, Vocal Section, Festivals and Contests Committee, M.E.N.C.]

## CONFERENCE PROGRAM

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Section Meetings. (See "Section Meetings.")

Luncheon Meetings: State Chairmen of the M.E.N.C. (Travelers Club, 18th floor, Hotel Pennsylvania). → National Music Camp (Town Hall Club, 123 W. 43rd Street—near Times Square between 6th and 7th Avenues).

### AFTERNOON

Visit the exhibits.

Section Meetings. (See "Section Meetings.")

National School Orchestra Association—Annual Meeting (Travelers Club, 18th floor, Hotel Pennsylvania).

Visit the exhibits.

Tea; Reunion: Bowling Green University—Reunion of students and alumni (Teachers College, Columbia University). → Cincinnati Conservatory of Music, Dr. John Hoffmann, Dean (Tea at Hotel New Yorker).

Pianoforte Clinic (Governor Room, Governor Clinton Hotel). Provided through the cooperation of the Piano Teachers' Congress of New York, and the Associated Music Teachers' League. → Speaker: Ernest Hutcheson, Dean, Juilliard School of Music. → Discussion.

Voice Clinic (Salle Moderne, Hotel Pennsylvania). New York Voice Educators Committee. Percy Rector Stephens, Chairman. → Speakers: Edward Johnson, General Manager, Metropolitan Opera Company; Mabelle Glenn, Director of Music, Kansas City, Mo. (Subject: "The Boy Voice Through Changing Period.")

Dinners: American Institute of Normal Methods—Dinner (Southeast Ballroom, Hotel Pennsylvania). → Music Education Exhibitors Association—Biennial Business Meeting and Dinner (The Roof, Hotel Pennsylvania). → New York University—Testimonial Dinner for Dr. Hollis Dann (Grand Ballroom, Hotel Pennsylvania). → Teachers College of Columbia University—Dinner (Teachers College). → Trenton State Teachers College—Dinner (Schrafts', 220 West 57th St.).

### EVENING

CONCERT, ASSOCIATED GLEE CLUBS OF AMERICA (Madison Square Garden). Guest artist: Helen Jepson. Guest Conductor: Herman F. Smith, President M.E.N.C. Guest organization: Joliet High School Band.

Lobby Sing (Hotel Pennsylvania, Café Rouge). Music Education Exhibitors Association Night. Chairman: Arthur A. Hauser, President M.E.E.A. → Leaders: Geoffrey O'Hara, H. T. Burleigh, Dr. Sigmund Spaeth. Accompanist: A. Walter Kramer. → Special Feature: The Exhibitors Band, Harold Bachman, Director.

### Thursday, April 2

#### MORNING

Breakfasts: Phi Sigma Mu Fraternity (Foyer, Southeast Ballroom, Hotel Pennsylvania).

Band Clinic continued from Tuesday (Grand Ballroom, Hotel Pennsylvania). Presiding: A. R. McAllister, President National School Band Association.

Discussion and demonstration of the "Fundamentals of Band Teaching," by William D. Revelli, Director University of Michigan Band. Assisting in the demonstration, George Washington High School Band, Luther Gloss, Director.

THIRD GENERAL SESSION (Metropolitan Opera House). Presiding: Herman F. Smith, President Music Educators National Conference.

John Adams High School Orchestra, Cleveland, Ohio; Amos G. Wesler, Conductor.

"The Federation Youth Movement"—Mrs. John Alexander Jardine, President National Federation of Music Clubs.

"Orchestrating the Curriculum"—Milton C. Potter, Superintendent of Schools, Milwaukee, Wis.

Inter-High Schools Choir, Rochester, New York; Alfred Spouse, Director.

Brief Review of a Decade of Progress—Arthur A. Hauser, President, Music Education Exhibitors Association.

"The National Stephen Foster League—Its Scope and Aims"—Edwin N. C. Barnes, Executive Secretary.

Biennial Business Meeting. (Election of Officers, Invitations for 1938 convention.)

Orchestra Rehearsal, National Orchestra Association, Leon Barzin, Conductor (Carnegie Hall).

Meeting of the Piano Teachers' Congress, Steinway Hall, 113 W. 57th Street. (10:00) Business Meeting; (10:30) Studio Talks—Mary E. Huber and Rose Durieu; (11:00) Modern Music—Rebecca Davidson.

Luncheon Meetings: Eastman School of Music (East Room, Hotel New Yorker). → National School Orchestra Association and National School Band Association (Salle Moderne, Hotel Pennsylvania). → Pennsylvania Members of the M.E.N.C. (Green Room, McAlpin Hotel). → Schools in Eight Year Study Plan (Gramercy Room, Hotel Governor Clinton).

## AFTERNOON

Visit the exhibits.

**JUNIOR HIGH SCHOOLS OF NEW YORK CITY CONCERT** (Metropolitan Opera House). Director: Joseph P. Donnelly, Assistant and Acting Director of Music, in charge of Junior High School Music, Fife, Drum and Bugle Corps of P.S. 71, the Bronx, Fred Brown, director. Clifford Troxell, organist.

Section Meetings. (See "Section Meetings.")

Visit the exhibits.

**Voice Clinic** (Salle Moderne, Hotel Pennsylvania). New York Voice Educators Committee, Percy Rector Stephens, Chairman. → Speakers: Florence Easton, Metropolitan Opera Company; Kenneth Mook, Director of Vocal Music and Fundamental Speech Training, East High School, Rochester, New York ("The Coordination of Speech and Song in Class Voice Teaching").

**Pianoforte Clinic** (Southeast Ballroom, Hotel Pennsylvania). Provided through the cooperation of the Piano Teachers' Congress of New York and the Associated Music Teachers League. → Educational Aspects of Pianoforte Teaching. → "Coordination of the Essentials of Musicianship in Pianoforte Teaching"—Gustave L. Becker, Composer and Teacher. → "Definite Objectives in Piano Teaching"—Harold W. Friedman, Educator. → "Piano Study as Education for Life"—Raymond Burrows, Lecturer on Music Education, Columbia University.

## EVENING

**CONFERENCE DINNER** (Grand Ballroom, Hotel Pennsylvania). Chairman of Arrangements: Mabel T. Hackert, Julia Richman High School, New York. Master of Ceremonies: Dr. Howard Hanson, Director Eastman School of Music, Rochester, New York. → Speakers: Mrs. Augustus Belmont, Chairman Metropolitan Opera Guild; John Finley, Editor, New York Times; Hon. Fiorello H. La Guardia, Mayor of New York. → Group of Songs: Richard Bonelli, Metropolitan Opera Company.

**Boston Symphony Orchestra Concert** (Carnegie Hall). Serge Koussevitzky, Conductor.

**Lobby Sing** (Pennsylvania Hotel, Café Rouge). Ladies' Night. Chairman: Grace V. Wilson, Director of Music, Wichita, Kansas. → Assisting leaders: Catharine Srouse, Emporia, Kansas; Hannah Whitacre, Kirksville, Missouri; Jessie Mae Agnew, Casper, Wyoming; Effie Harmon, South Bend, Indiana. → Accompanist: Gratia Boyle, Wichita, Kansas.

## Friday, April 3

## MORNING

**Orchestra Clinic**—continued from Wednesday (Grand Ballroom, Hotel Pennsylvania). Conducted by the National School Orchestra Association. → Presiding: Adam P. Lesinsky, President National School Orchestra Association, Whiting, Indiana. → Assisting in the clinic: Alexander Hamilton High School Orchestra, Brooklyn; Edward J. A. Zeiner, Director.

Visit the exhibits.

**FOURTH GENERAL SESSION** (Center Theater, Radio City). Demonstration of Recent Developments in Reproduction of Sound, Color, and Motion. Demonstrations contributed by RCA Manufacturing Company, Inc.; Electrical Research Products, Inc.

**NBC Music Appreciation Hour** (Metropolitan Opera House). A special Music Appreciation Hour offered by the National Broadcasting Company and Walter Damrosch in honor of the Music Educators National Conference. The program conducted by Dr. Damrosch will be performed by the National Broadcasting Company orchestra and will include the first performance anywhere of Dr. Damrosch's Abraham Lincoln song with baritone solo (Theodore Webb), a chorus of 400 high school students trained by Peter Wilhousky and an orchestra. Program broadcast over combined NBC-WEAF-WJZ Networks.

**Luncheon Meetings:** Fredonia State Normal School (Foyer, Southeast Ballroom, Hotel Pennsylvania). → American Choral and Festival Alliance (Roof Garden, Pennsylvania Hotel). Sponsored by the Alliance and the Intercollegiate Musical Council. Presiding: Mrs. Harriet Steel Pickernell, Executive Chairman of the Intercollegiate Council, and Mrs. William Arms Fisher, President of the Alliance. Subject: "International Singing Festival of 1937."

## AFTERNOON

Visit the exhibits.

**FIFTH GENERAL SESSION** (Metropolitan Opera House). Presiding: Louis Woodson Curtis, Second Vice-President, Music Educators National Conference, Los Angeles, California. New York University Symphonic Band, Ernest S. Williams, Conductor.

"The Ministry of Music"—Dr. S. Parkes Cadman, Minister Central Congregational Church, Brooklyn, New York.

"Music in Education"—Agnes Samuelson, President National Education Association, Des Moines, Iowa.

**New Jersey All-State High School Orchestra.** Conductors: Herman Toplansky, Herbert Lloyd, Clifford Demarest. **New Jersey All-State High School Chorus.** Conductors: K. Elizabeth Ingalls, Arthur E. Ward. Guest Conductor: Howard Hanson, Director Eastman School of Music, Rochester, New York. Accompanists: Edith M. Albinson, Bloomfield, N. J., Almira Roath Strohl, East Orange, N. J.

Visit the exhibits.

Voice Clinic (Salle Moderne, Hotel Pennsylvania). New York Voice Educators Committee. Percy Rector Stephens, Chairman. ♦ Speakers: Alfred Spouse, Assistant Director of Music, Rochester, New York; Deems Taylor, Internationally-known Composer; Edgar Schofield, President of the New York Singing Teachers Association.

Pianoforte Clinic (Roof Garden, Hotel Pennsylvania). Provided through the coöperation of the Piano Teachers' Congress of New York and the Associated Music Teachers League. ♦ Bach Program on the Clavichord—Jean S. Buchanan. ♦ Comments on the Early Tradition of Interpretation—Arnold Dolmetsch. ♦ General Discussion relating to Bach study on the piano.

#### EVENING

FOLK FESTIVAL (Metropolitan Opera House). Presented by the New York Folk Festival Council.

Lobby Sing (Hotel Pennsylvania, Café Rouge). Past Presidents' Night. Chairman: William Breach, Director of Music, Buffalo, New York.

#### Saturday, April 4

#### MORNING

Executive Committee of M.E.N.C. Meeting (with retiring and newly elected members).

Children's Concert (Carnegie Hall). New York Philharmonic Orchestra, Ernest Schelling, Conductor.



## SECTION MEETINGS

Twenty-fourth Meeting (Fifth Biennial)  
New York, N. Y., March 29-April 3, 1936

### Tuesday Morning, March 31

- COMMUNITY MUSIC (Salle Moderne, Hotel Pennsylvania). Chairman: Hazel B. Nohavec, Director of Music, Claremont, California.
- Federal—"The Federal Music Project." Mrs. Frances McFarland, Director of Music Education for New York City Federal Music Project.
- Civic—"The New Alphabet Challenges Our Cities." Harry F. Glone, Supervisor of Community Music, Public Recreation Commission, Cincinnati, Ohio.
- Home and Life—"Music as a Part of Normal Life." Henry S. Drinker, Attorney at Law, Merion, Pa.
- School—"The High School Musician Inspects the Music in His Community." Russell V. Morgan, Director of Music, Cleveland Public Schools.
- Condensed Sketches: "Mothersingers and Fathersingers"—Mayme E. Irons, Director of Music, Decatur, Illinois. — "Major Music Festivals"—Sadie Rafferty, Director of Music, Evanston, Illinois. — "Consolidating the Church Choirs"—Haydn Morgan, Director of Music, Grand Rapids, Michigan. — "Municipally Supported Symphony Orchestras"—John Denues, Director of Music, Baltimore, Maryland. — Discussion: Led by Augustus Zanzig, National Recreation Association, New York, N. Y.



- ELEMENTARY MUSIC—GENERAL (Metropolitan Opera House). Chairman: Agnes Benson, Supervisor of Music in the Elementary Schools, Chicago, Illinois.
- "Present Day Trends in Music Education in the Elementary Schools"—Ethel Sherlock, Supervisor of Music, Chicago, Illinois.
- "Pre-School Music"—Helen Christianson, Supervisor Nursery Schools, W.P.A., and Chairman of Music Committee of the Association of Childhood Education.
- "Music in the Kindergarten"—Alice G. Thorn, Professor of Kindergarten Music Education, Columbia University.
- "The Function of Rote Singing and Music Reading in the Elementary Grades." A demonstration by forty seventh-grade pupils from the Eastern Junior High School, Lynn, Massachusetts; Ruth L. Curtis, Teacher. Speakers: Percy Graham, Director of Music, Lynn, Massachusetts, and Professor of School Music Methods, Boston University. Laura Bryant, Director of Music, Ithaca, New York.
- "The Opportunity Offered the Talented Child"—Demonstrated by students from Malden, Harriet M. Perkins, Director of Music, Malden, Massachusetts.



- EXPERIMENTAL PROJECTS IN MUSIC EDUCATION (Governor Room, Governor Clinton Hotel). Chairman: Marion Flagg, Horace Mann School, New York, N. Y.
- Report on National Survey of Experimental Projects in Music Education by Sylvia F. Bienstock, New York.
- "A National Coordination of Studies in Music Education"—Will Earhart, Director of Music, Pittsburgh, Pa.
- "Research and the Conservatory"—Otto Ortman, Peabody Conservatory of Music, Baltimore, Maryland.
- "A Study of Young Children's Rhythmic Responses to Music"—Helen Christianson, Harrisburg, Pennsylvania.
- "The Music Teacher's Responsibility for Research"—Irving Wolfe, Cedar Falls, Iowa.
- "Classroom Experimentation in Functional Music"—L. Thomas Hopkins, Teachers College, Columbia University.
- Discussion Summary, Peter W. Dykema.



- INSTRUMENTAL MUSIC CLASSES (Southeast Ballroom, Hotel Pennsylvania). Chairman: J. E. Skornicka, Supervisor of Wind Instrument Instruction, Milwaukee Public Schools.
- Subject: Problems of Instrumental Music Classes: "How and When to Teach What?"
- Demonstration: "The Individual Instrument Class"—Ralph Rush, Director Instrumental Music, Cleveland Heights, Ohio.
- Address and Demonstration: "Can Aptitude for Specific Musical Instruments Be Predicted?"—Dr. Charles J. Lamp, Supervisor Instrumental Music, San Francisco.
- Demonstration: "Classes of Heterogeneous Instruments. Are They Practical? How Are They Taught?"—Lee M. Lockhart, Director Instrumental Music, Pittsburgh, Pennsylvania.
- Discussion: Teaching technic, materials, sequence of presentation of teaching problems. Also discussion on any or all of the demonstrations presented.

- VOCAL MUSIC—SENIOR HIGH SCHOOL (Grand Ballroom, Hotel Pennsylvania). Chairman: Edith M. Wines, John Marshall High School, Chicago, Illinois.
- Girls' Chorus, Washington Irving High School, New York, N. Y.; Mrs. Stella G. Heiden, Director.
- Discussion: "Girls' Vocal Groups—Their Importance and Opportunities"—Ethel M. Henson, President Northwest Music Educators Conference, Seattle, Washington.
- High School Chorus, Upper Darby, Pennsylvania; Clyde R. Dengler, Director.
- Vocal Music Clinic. Conducted by John Smallman, Conductor of Los Angeles (California) Oratorio Society; Conductor of University of Southern California A Cappella Choir.
- Assembly Singing: A Constructive Demonstration—George Strickling, Cleveland Heights, Ohio.

### Tuesday Afternoon, March 31

- TEACHER TRAINING (Salle Moderne, Hotel Pennsylvania). Chairman: Joseph A. Leeder, Ohio State University.
- "The Madrigal Singers," State Teachers College, Lowell, Mass.; Androneke Mekalatos, Leader.
- I. Symposium: "What Can the Teacher Training Schools Do to Prepare the Beginning Music Teacher to Better Meet His Teaching Problems?" (1) Suggestions given by beginning music teachers. (2) Report of these suggestions by a committee of training teachers. (3) Discussion: Led by Helen Hosmer, Crane School of Music, Potsdam, New York.
- II. General Topic: "What Should the Graduate Course in Music Education Include?" (1) Address: Alice E. Bivins, Teachers College, Columbia University, New York City. (2) Discussion.



- CONTESTS AND FESTIVALS ACTIVITIES COUNCIL (Roof Garden, Hotel Pennsylvania). Chairman: Joseph E. Maddy, University of Michigan, Ann Arbor.
- Contests or Festivals? Panel Discussion. (a) How do festivals differ from contests? Dr. Hollis Dann, Director, Dept. of Music Education, New York University. (b) What has the contest done for music education? C. Stanton Belfour, Director, Pennsylvania Forensic League. (c) What advantages has the festival? John E. C. Merker, Exec. Sec'y, New England School Music Festival Association. (d) Can the festival take the place of the contest? Marguerite V. Hood, State Supervisor of Music, Helena, Montana. (e) Can the good features of the contest and the festival be combined? Carol M. Pitts, Central High School, Omaha, Nebraska.
- The Value of State School Music Clinics. (a) To directors expecting to enter contests: A. R. McAllister, President, National School Band Association. (b) To directors not participating in contests. W. W. Norton, Director, Flint Community Music Association.
- "Are Present Classification Schedules Satisfactory?"—Geo. C. Wilson, Associate Professor of Music Education, Kansas State Teachers College, Emporia, Kansas.
- "Are Judges Score Sheets a Help or a Handicap?"—Arthur L. Williams, Assistant Professor of Public School Music, Oberlin College.
- "Can Judging be Standardized?"—Lee M. Lockhart, Supervisor of Instrumental Music, Pittsburgh, Pennsylvania.



- MUSIC EDUCATION IN THE CHURCHES (Governor Room, Governor Clinton Hotel). Chairman: Olaf C. Christiansen, Oberlin College, Oberlin, Ohio.
- Illustrated Talk: "Organ Literature for the Church Service"—Professor Bruce Davis, Oberlin Conservatory of Music.
- "The Expanding Horizon of Church Music"—Professor Cecil Michener Smith, University of Chicago.
- The Montclair College Choir, New Jersey State Teachers College, Upper Montclair, New Jersey; Carl F. Mueller, Conductor.



- MUSIC APPRECIATION (Grand Ballroom, Hotel Pennsylvania). Chairman: William Hartshorn, Los Angeles (Calif.) Public Schools.
- Anderson (Indiana) High School Choral Club, Ruth B. Hill, Director.
- "The Use of Contemporary Music with Children in the Elementary Schools"—Cloe Thomas, Critic Teacher, Ohio State University.
- "The Radio and Music Appreciation"—Pitts Sanborn, Music Critic, New York World Telegram; Director, Radio Institute of Audible Arts.
- Discussion.



- VOICE TRAINING CLASSES (Southeast Ballroom, Hotel Pennsylvania). Chairman: William Breach, Director of Music, Buffalo, New York.
- Recital program by members of the voice training classes of the Montclair, New Jersey, High School. Arthur E. Ward, Director.

- 'Modern Trends in Voice Class Instruction"—W. Warren Shaw, New York, N. Y.  
 'Dynamic Phonetics and Their Use in Voice Training Classes"—Kenneth N. Westerman, Adrian, Michigan. (Demonstration with a group of pupils from the Adrian, Mich., H. S.)  
 'Singing on the Radio"—Estelle Liebling, New York, N. Y.  
 Discussion.

### Wednesday Morning, April 1

**ELEMENTARY MUSIC—GENERAL**, continued from Tuesday morning (Metropolitan Opera House). Chairman: Agnes Benson, Supervisor of Music in the Elementary Schools, Chicago, Illinois.

- "The Value of Eurythmics in Education"—Lucy Duncan Hall, Seabring, Florida.  
 "Rhythmic Development in the Public Schools"—Avis T. Schreiber, Supervisor of Music, Chicago, Illinois.  
 "The Place of Creative Music in the Curriculum of the Elementary School"—Dr. L. Thomas Hopkins, Associate Professor of Education, Columbia University.  
 Demonstration—Theodora Perrine, Buxton Country Day School, Short Hills, New Jersey.  
 "Inviting Tots to Write Tunes"—Mary C. Donovan, Supervisor of Music, Public Schools, Greenwich, Conn.  
 Exhibition Teaching with Special Class—Dorothea Thompson, Greenwich, Connecticut.  
 "Enriching the School Program with Creative Music"—Velma W. Henrickson, Principal, East Public School, Long Beach, New York.



**MUSIC EDUCATION THROUGH RADIO** (NBC Studio H8, RCA Building, 30 Rockefeller Plaza). Chairman: Arthur H. J. Searle, Supervising Instructor of Music in charge of High Schools, Detroit, Michigan.

#### I. Educational Techniques in Broadcasting

- "Children's Broadcasts in Other Countries," Dorothy Gordon. (To be followed by discussion.)  
 "Radio Music Classes"—Joseph E. Maddy (Demonstration and Discussion).  
 Demonstration and Discussion—Arthur S. Garbett, Educational Director, NBC, Pacific Coast.

#### II. National Broadcast Over NBC (Alois Havrilla, Announcer)

- "Music and Youth"—Mixed Chorus from Richmond Hill High School, Borough of Queens, New York City, Daniel Wood, Director.  
 "Radio as a Stimulus to Creative Activities"—Arthur Garbett, Educational Director, NBC, Pacific Coast.  
 "Chamber Music Appreciation on the Air"—Childs String Quartet.  
 "Interpreting Band Contest Numbers for Participation in Schools"—United States Army Band, directed by Captain Thomas F. D'Arcy, will play one National Band Contest number.  
 "The Folk Song in Music Appreciation"—Dorothy Gordon.  
 "Choral Music Appreciation on the Air"—Westminster Choir, under the direction of John Finley Williamson.



**MUSIC SUPERVISION** (Southeast Ballroom, Hotel Pennsylvania). Chairman: George L. Lindsay, Director of Music, Public Schools, Philadelphia, Pennsylvania.

- "The Training of Teachers in Service"—Charles M. Dennis, Director of Music, San Francisco, California.  
 "The Plan of Music Supervision in Cleveland"—Russell V. Morgan, Director of Music, Cleveland, Ohio.  
 Combined Junior High School Vocal Ensemble, Philadelphia—F. Edna Davis (Special Assistant, Division of Music Education), Conductor.  
 Panel Discussion: "Music Supervision and Administration"—George L. Lindsay, Philadelphia, Chairman; Francis H. Diers, Fredonia, New York, Secretary; Laura Bryant, Ithaca, New York; Charles M. Dennis, San Francisco, California; Will Earhart, Pittsburgh, Pennsylvania; G. Roy Fenwick, Toronto, Ontario, Canada; Glenn Gildersleeve, Dover, Delaware; Mabelle Glenn, Kansas City, Missouri; Eugene M. Hahnel, St. Louis, Missouri; Russell V. Morgan, Cleveland, Ohio; Carol M. Pitts, Omaha, Nebraska; James D. Price, Hartford, Connecticut; Fowler Smith, Detroit, Michigan; Ralph Winslow, Albany, New York; Hobart H. Sommers, Chicago.



**ORCHESTRA AND STRING ENSEMBLES IN JUNIOR AND SENIOR HIGH SCHOOL** (Roof Garden, Hotel Pennsylvania). Chairman: Kenneth G. Kelley, Director of Music, Schenectady, New York.

Demonstration program: East Orange (N. J.) Junior High School Orchestra, C. Paul Herfurth, Director. Demonstration with sections of the orchestra; strings, woodwinds, various small orchestra combinations, etc.

- "The String Section of the Junior High School Orchestra"—Samuel Barbakoff, Maywood, Illinois.

The Wells Sisters Trio, Portsmouth, Ohio; Henri Schnabl, Director.

"The Opportunity of the School Orchestra Conductor"—Francis Findlay, New England Conservatory of Music, Boston, Massachusetts.

Demonstration Program: "The School Orchestra in the Development of Music Appreciation"—Hempstead (L. I.) High School Orchestra, Imogene Boyle, Director.



PIANO CLASS INSTRUCTION (Hotel McAlpin, Winter Garden, twenty-fourth floor). Chairman: Ella Mason Ahearn, New York, N. Y.

"Fundamental Principles in Piano Class Teaching"—Julia E. Broughton, Instructor in Music Education, New York University.

"The Positive Approach: A Significant Opportunity in Piano Class Instruction"—Raymond Burrows, Teachers College, Columbia University.

Demonstration: Piano Class Work by first and third year pupils, Westfield Public Schools—Ella Mason Ahearn.

Panel Discussion: Karl W. Gehrkens, Oberlin College. (Chairman), Ella Mason Ahearn, Raymond Burrows, Naomi Evans, Edwin Hughes, Amy Grau Miller, James L. Mursell, Olga Prigge, Alma Holton Rich, C. M. Tremaine.



SMALL VOCAL ENSEMBLES (Grand Ballroom, Hotel Pennsylvania). Chairman: Frank C. Biddle, Director of Music, Wilkensburg, Pennsylvania.

Madrigal Group: The Nott Terrace High School Madrigal Singers, Schenectady, New York, Rufus A. Wheeler, Instructor.

Boys Quartet: Charleston, (West Virginia) Senior High School (Representing the Southern Conference). J. Henry Francis, Director of Music Education, Charleston, Instructor.

"The Place of the Small Vocal Ensemble in the Central Music Program"—Ernest G. Hesser, Director of Music, Cincinnati, Ohio.

Madrigal Group: The Adrian (Michigan) Senior High School Madrigal Singers, (Representing the North Central Conference). Kenneth N. Westerman, Director of Vocal Music, Adrian, Instructor.

Small Vocal Ensemble: Mixed Voices—Philadelphia (Pennsylvania) Junior High Schools, (Representing the Eastern Conference). F. Edna Davis, Special Assistant, Division of Music, Instructor.

### Wednesday Afternoon, April 1

CATHOLIC SCHOOL MUSIC (Metropolitan Opera House). Reverend Daniel O'Sullivan, Chairman.

St. Nicholas High School Boys Band, Jersey City, New Jersey; Henry Walter, conducting.

St. Philip Neri School, Bronx, New York; Nettie de Negris, conducting.

Bishop McDonnell, Memorial High School, Brooklyn, New York. Sister Veronica, conducting.

Pius X School of Liturgical Music, Manhattan, New York. Mother Stevens, conducting. (1) Grades I and II: Annunciation Girls' School. (2) Boy Choir: Annunciation Boys' School. (3) Pius X Choir: Advanced Work. (The Choir will sing a few Gregorian Chants and Polyphonic Motets at the end of the demonstration.)

Group I (Six and Seven Years Old). This demonstration will try to prove: (1) That tone and rhythm can be taught to small children; (2) that the children assimilate this work with joy and interest, and use the knowledge intelligently. Headings: (1) Vocal Placement. (2) Rhythm—Basic training aligned with tone. (3) Keys—First steps in sight reading. (4) Creative Work.

Group II—Boys. This group will show the introduction of Gregorian Chant in the Parochial School curriculum and what can be accomplished. The musical knowledge which has been acquired will be brought out by the following points: (1) Rhythm—The interpretation of phrases by gestures known as chironomy. Examples taken from the *Nombre Musical*, Volume II, by Dom Mocquereau. (2) Modes—The ancient tonalities taught with their different clefs. (3) Notation—The neums. (4) Chants—Three Gregorian Chants sung and conducted by members of the Boy Choir: *Veni Creator*, Mode VIII; *Sanctus*—Mass XVII, Mode V.

Advanced Work—Limited time will necessitate a brief demonstration of the salient points of the advanced work by one group only: (1) Intervals and Keys—Facility in reading in any key. (2) Modulations—Ability to read and hear modulations. (3) Creative Work; (a) "Race Melodies"—Familiarity with musical forms, and the speed with which students compose in the keys will be shown here. (b) Part Writing—A melody developed from a motif given by a member of the audience, in two or three parts.

Bishop Loughlin Memorial High School, Brooklyn, New York. Mr. Consoli, conducting.

Speaker: The Right Reverend Monsignor Fulton Sheen.

The Choristers of the Church of the Blessed Sacrament, Warren Foley, Director, and the Choir of the Church of the Incarnation, Rev. Daniel O'Sullivan, Director.

**ELEMENTARY SCHOOL INSTRUMENTAL MUSIC** (Southeast Ballroom, Hotel Pennsylvania).

Chairman: David Mattern, University of Michigan School of Music, Ann Arbor.

Inter-Elementary Orchestra, Stamford (Conn.) Schools; William O'Shaughnessy, Conductor.

"Violin Class Procedures"—Anna Johannsen, Milwaukee, Wisconsin.

"Elementary Orchestras and Bands"—Victor Rebmann, Yonkers, New York.

"Tunes and Technic"—T. P. Giddings, Minneapolis, Minnesota.

Panel Discussion: "Elementary Instrumental Materials—Good vs. Bad," Norval L. Church, New York City, Chairman. Members of the Panel: Henry F. Haigh, Cleveland, Ohio; John Jaquish, Atlantic City, New Jersey; Adam Lesinsky, Whiting, Indiana; Earl A. Slocum, Chapel Hill, North Carolina.

**VOCAL MUSIC—JUNIOR HIGH SCHOOL** (Grand Ballroom, Hotel Pennsylvania). Chairman: Clara Ellen Starr, Detroit (Mich.) Public Schools.

Junior High Schools of Westchester County, New York.

Demonstration of Seventh Grade Music—7-1 Class of Mamaroneck Junior High School. Hoyt D. Smith, Principal; Mrs. Mary O. Muir, Teacher of Music; F. Colwell Conklin, Supervisor of Music.

Washington Junior High School Boys Glee Club, Mt. Vernon, N. Y. Annette Milligan, Director; Myra Beder, Accompanist; Jasper T. Palmer, Principal; Loretta Kinnear, Supervisor of Music.

All Junior High School Chorus, New Rochelle, New York; Bernard B. Nye, Director; Ethel M. Hiscox, Accompanist. Music teachers who prepared the chorus: Clara K. Blondoit, Pauline Hayes, Ethel M. Hiscox, Walter J. Poynty, Ruth M. Shafer.

Demonstration: The Junior High School Boys Glee Club, Bernard B. Nye, Director of Music, New Rochelle, N. Y.

Vocal Illustrations by Boys Glee Club of Columbus Junior High School, Ruth M. Shafer, Teacher of Music.

"The Criteria Governing the Choice of Materials for Junior High School Choruses," Dr. Luther Goodhart, Music Department, College of Education, New York University.

"The Aims and Objectives of the General Music Course in Junior High School," Lilla Belle Pitta, Supervisor of Junior High School Music, Elizabeth, New Jersey.

**MUSIC IN VILLAGE, CONSOLIDATED AND RURAL SCHOOLS** (Roof Garden, Hotel Pennsylvania). Chairman: Samuel T. Burns, State Director of Music, Baton Rouge, La.

The Oratorio Chorus from Medina County, Ohio. Directed by F. W. Randolph Behrens, County Director of Music, Medina County, Ohio.

"Why the Entire Music Teaching Profession Should Be More Interested in Rural School Music"—Glenn Gildersleeve, State Supervisor of Music, Dover, Delaware.

"Advantages for Rural School Music of a County-Wide Organization"—F. W. Rudolph Behrens. (Demonstrations of the advantages of a county-wide organization will be given by various performing groups from various schools of Medina County.) Girls' Trios from Hinckley and Granger High Schools, directed by Mrs. Elizabeth Harmony and Miss Charlotte Salinger. Boys' Quartettes from the Lodi and York High Schools, directed by Mrs. Mildred Hobart and Mrs. Fannie Stearns. Brunswick Brass Ensemble, directed by Delmar Graff. String Trios from the Spencer and Granger High Schools, directed by Sidney Davis.

Demonstration: "Music as an Integrating Factor in a One-Room School." Demonstration by the Lovely Street One-Room School of Avon, Connecticut. Mrs. Carolyn Becker, Teacher; Elsie Longman, Music Supervisor; Explanatory remarks by Margaret Gustin, State Supervisor of Rural Education, Connecticut State Department of Education.

**MUSIC THEORY IN SECONDARY SCHOOLS** (Salle Moderne, Hotel Pennsylvania). Chairman: Francis Findlay, Head of Public School Music Department, New England Conservatory of Music, Boston, Mass.

Demonstration: "Specific Techniques in the Development of Musicianship in Students Having Little if any Previous Training"—Myron Schaeffer, Flora Stone Mather College, Western Reserve University. (1) Techniques in the development of rhythmic feeling and sight singing and reading. (2) Techniques in harmonic writing and harmonic ear training. (3) Analysis of actual compositions as preparation for composition.

Discussion.

**Thursday Afternoon, April 2****ADULT EDUCATION IN MUSIC** (Salle Moderne, Hotel Pennsylvania). Chairman: Osbourne McConathy, Glen Ridge, N. J.

"Adult Education and the Music Educators National Conference"—Osbourne McConathy.

"The University and Adult Education"—Dr. Ned H. Dearborn, New York City.

"State Taxes for Adult Education"—Marguerite Burnett, State Board of Education, Dover, Del.

"Music as an Emotional Stabilizer"—Dr. Willem van de Wall, Director, Committee for the Study of Music in Institutions, New York City.



**BAND AND WIND ENSEMBLES IN JUNIOR AND SENIOR HIGH SCHOOL** (Metropolitan Opera House). Chairman: William D. Revelli, University of Michigan, Ann Arbor.

Port Washington (New York) High School Band; Paul Van Bodegraven, Conductor.

"Problems in the Teaching of Brass Instruments"—Ernest Williams, School of Music, Brooklyn, New York.

Brass Sextet: Joliet (Ill.) Township High School; A. R. McAllister, Director.

"Teaching the Double-Reeds"—Otto Kraushaar, Director of Music, Waupun, Wisconsin.

Woodwind Quintet: Heights High School, Cleveland Heights, Ohio; Ralph Rush, Director.

Demonstration and Discussion: "How to Improve Your Clarinet Section"—Gustave Langenus, Port Washington, New York.

"Materials for the Woodwind Ensembles"—George E. Waln, Assistant Professor of Woodwinds, Oberlin, Ohio.

Woodwind Ensemble: Oberlin Conservatory of Music; George E. Waln, Director.



**COLLEGE AND UNIVERSITY MUSIC** (Southeast Ballroom, Hotel Pennsylvania). Chairman: John W. Beattie, Dean, School of Music, Northwestern University, Evanston, Illinois. Topic: "Music in the Cultural Development of the College Student."

Opening Discussion: John W. Beattie. "What Should Our Choral Students Really Learn?"—Discussion and Demonstration.

The University Singers, Western Reserve University, Cleveland, Ohio; Jacob Evanson, Director.

"The Musical Prerogatives of the General College Student"—Professor G. S. Dickinson, Vassar College.

"General Music Course for College Students"—Professor Douglas Moore, Columbia University.



**COORDINATION AND INTEGRATION OF MUSIC IN THE SCHOOL CURRICULUM** (Roof Garden, Hotel Pennsylvania). Chairman: Hobart H. Sommers, Principal, McPherson School, Chicago, Illinois.

Lindblom High School A Cappella Choir, Chicago; David M. Nyvall, Jr., Director.

"The World Through Music"—Hazel Gertrude Kinsella, University of Nebraska, Lincoln.

Demonstration: Music Integration in Junior High Schools—Lilla Belle Pitts, Elizabeth, New Jersey. Demonstration Group from Grover Cleveland Junior High School.

Integration of Music and Social Studies at the Secondary Level. (a) Introduction by Marian Cotton, Director of Music, New Trier High School, Winnetka, Illinois. (b) Demonstration by Elizabeth Ayres Kidd, Supervisor of Correlation Music Work, New Trier High School, Winnetka, Illinois.

Demonstration group from the Horace Mann School, New York City.



**ELEMENTARY SCHOOL CHOIRS** (Grand Ballroom, Hotel Pennsylvania). Chairman: F. Colwell Conklin, Director of Music, Larchmont, New York.

Demonstration: Elementary Choir, Fifty Voices, Greenwich, Connecticut, Public Schools. Mary C. Donovan, Supervisor; Margaret Waters, Dorothea Thompson, Special Teachers. Procedure: (1) Presenting a new song. (2) Singing prepared songs.

An Illustrated Talk on the Training of the Boy Chorister—T. Tertius Noble, and choristers of St. Thomas P. E. Church, New York City.

Demonstration by Fifth and Sixth Grade Choir, Bryn Mawr School, Yonkers, New York. Arthur F. A. Witte, Director of Music; Mrs. M. Babcock Denton, Principal; Mrs. Ethel E. Von Storch, Supervisor of Music; Mrs. Pearl Gage Allen, Teacher.

# MUSIC PROGRAMS

Twenty-Fourth Meeting (Fifth Biennial)  
New York, N. Y., March 29-April 3, 1936

## VOCAL

### ADRIAN (MICH.) SENIOR HIGH SCHOOL MADRIGAL SINGERS

Now Is the Month of Maying (Morley); Strike It Up, Tabor (Weelkes); She Is So Dear (Praetorius); Flora Gave Me Fairest Flowers (Wilbye); Draw On, Sweet Night (Wilbye); Shoot False Love I Care Not (Morley).

### ANDERSON (IND.) HIGH SCHOOL CHORAL CLUB.

Salvation Is Created (Tchesnokoff); Coletta—Ronde Villageoise (Gevaert); Lullaby (Clokey); Say Thou Lovest Me! (Cain); Ave Maria (Wetzel); Carol of the Russian Children (Gaul); Evening (Dyson).

### ASSOCIATED GLEE CLUBS OF AMERICA CONCERT.

Part I: Salutation (Bentz); Invocation of Orpheus (Peri); Love Me or Not (Secchi-Moore); The Year's at the Spring (Beach); Lochinvar (Hammond); Morning Hymn (Henschel); The Lost Chord (Sullivan-Brewer). Part II: Summer Evening (Palmgren); The Musical Trust (Clokey); Calm and Storm (Gibb); Reaper's Song (Davison); Now Sleeps the Crimson Petal (Andrews); Pilgrims Chorus (Wagner-Andrews).

### BISHOP McDONNELL MEMORIAL HIGH SCHOOL, Brooklyn, N. Y.

Salutation (Gaines); St. John's Eve (Chaminade); O Breathe Not His Name (Old Irish Melody).

### BRYN MAWR SCHOOL, FIFTH AND SIXTH GRADE CHOIR, Yonkers, N. Y.

Ave Maria (Bach-Gounod); Where 'er You Walk (Handel-Wentworth); Country Dance (Bach); A Dreamland Lantern (West); Wiegenlied (Bergh); The Music of the Brook (Italian Folk Tune); Bow-Wow (Stevens); Hymn to the Stars (Mendelssohn-Remick); The Night Has a Thousand Eyes (Johns); Cradle Song (Kienzl).

### CHARLESTON (W. VA.) SENIOR HIGH SCHOOL BOYS QUARTET.

Down In Nod-A-Way (Gaynor); In the Northland (Smith); Medley of Old Songs (arr. by Ames); Bless Yo' Heart (Vargas).

### CHOIR OF THE CHURCH OF THE INCARNATION, New York City.

Caligaverunt Oculi Mei—"Responsorium" (Victoria); Nolo Mortem Peccatoris (Morley); Ave Verum Corpus (Byrd); Final Chorus and Choral from the "Passion according to St. John" (Bach).

### CHORISTERS OF THE CHURCH OF THE BLESSED SACRAMENT, New York City.

I Wrestle and Pray (Bach); Stabat Mater Dolorosa (Palestrina); Miserere Mei Deus (Allegr); Improperia (Victoria); The Day of Judgment (Archangelky); Credo (Gretchaninoff); Kyrie—"Missa Papae Marcelli" (Palestrina); Agnus Dei—"Mass in G" (Schubert).

### GREENWICH (CONN.) PUBLIC SCHOOLS ELEMENTARY CHOIR.

Praise of Nature (Strieber); Ave Verum (Mozart).

### LINDBLOM HIGH SCHOOL A CAPPELLA CHOIR, Chicago, Ill.

Wake, Awake for Night is Flying (Nicolai); The Angels' Song (Tchesnokov); Hosanna (Christiansen); Let All My Life Be Music (Cain); Praise to the Lord (Sohren).

### MEDINA COUNTY (OHIO) ORATORIO CHORUS.

And the Glory of the Lord—Messiah (Handel); God So Loved the World—Crucifixion (Stainer); The Fining Pot is for Silver—Holy City (Gaul); Blessed Jesu Font of Mercy—Stabat Mater (Dvorak); Listen to the Lambs (Dett); Wade in the Water.

### MONTCLAIR STATE TEACHERS COLLEGE CHOIR, Upper Montclair, N. J.

Lo, God is Here, (Mueller); Ave Verum (Mozart); Out of the Depths (Bach); Almighty and Everlasting God (Gibbons); O be Joyful in the Lord (Gretchaninoff); Jesu, Friend of Sinners (Grieg); Psalm CXXI (Mueller).

### NEW JERSEY ALL-STATE HIGH SCHOOL CHORUS.

In Silent Night (Brahms); He's Gone Away (arr. by Clokey); "Let every Heart Be Merry" (Vecchi); "Glory" (Cadman). With orchestral accompaniment: Choral Prelude, "A Mighty Fortress Is Our God" (Bach). (See "Instrumental Music Program.")

### NEW ORLEANS (LA.) A CAPPELLA CHOIR OF NEWCOMB COLLEGE AND TULANE UNIVERSITY.

Adoramus te (Palestrina); O Filii et Filiae (Leising); The Thief on the Cross (Tchesnokoff); Hard By a Fountain (Waelrant); The Silver Swan (Gibbons); Night-Whispers (Von Moellendorff); Christmas Night (James); Weihnacht wie bist du so schon (Czajaneck); Chanson Joyeuse de Noel (Bum).

### NEW ROCHELLE (N. Y.) ALL-JUNIOR HIGH SCHOOL CHORUS.

Lift Thine Eyes, from "Elijah" (Mendelssohn); The Daffodils (Hermes); America, from "American Symphony" (Bloch).

## NEW YORK CITY SCHOOLS CONCERT.

All-Elementary School Chorus: Tuscan Folk Song (Caraccioli); The Swan (Braine); There Is a Love (Faure); All-High School Chorus: Adoramus Te (Palestrina); Cherubim Song (Tchaikowsky). All-High School Chorus and Choir of 200 Boy Sopranos: Let All the Nations Rejoice, from *Cavalleria Rusticana* (Mascagni). (See "Instrumental Music Program.")

## NEW YORK CITY JUNIOR HIGH SCHOOLS CONCERT.

Chorus: A Spring Song (Pinsuti); Lullaby (Barnby); Philomel—Girls' Voices (Mendelssohn). —With orchestral accompaniment—The Ship of State (Gartlan). With orchestral and organ accompaniment—The One Hundred Fiftieth Psalm (Randegger). Chorus and Audience, accompanied by the Orchestra—Salute to the Flag; The National Anthem. (See "Instrumental Music Program.")

## NOTT TERRACE HIGH SCHOOL MADRIGAL SINGERS, Schenectady, N. Y.

O Lord, the Maker of All Things (Mundy); The Farmer's Daughter's English (arr. Williams); What Saith My Dainty Darling? (Morley); Sweet Honey-Sucking Bees (Wilbye); April is in my Mistress' Face (Morley).

## PHILADELPHIA (PA.) COMBINED JUNIOR HIGH SCHOOL VOCAL ENSEMBLE.

The Silent Sea (Neidlinger); When Alan-A-Dale Went A-Hunting (de Pearsall).

## PHILADELPHIA (PA.) JUNIOR HIGH SCHOOLS SMALL VOCAL ENSEMBLE.

Gypsy Life (Schumann); The Silent Sea (Neidlinger); Commit Thy Ways (Bach); When Alan-A-Dale Went A-Hunting (Pearsall).

## PIUS X SCHOOL OF LITURGICAL MUSIC, Manhattan, New York.

Demonstration by Grades I and II, Annunciation Girls' School; Boy Choir, Annunciation Boys' School; Pius X Choir, Advanced work. At the conclusion of the demonstration Gregorian Chants and Polyphonic Motets were sung by the Pius X Choir.

## RICHMOND HILL (N. Y.) HIGH SCHOOL MIXED CHORUS.

Silver Swan (Gibbons); Cuckoo Song (Lemlin).

## ROCHESTER (N. Y.) INTER-HIGH SCHOOLS CHORUS.

Music (Love); Sleep Holy Babe (Ganschow); The Shepherds' Story (Dickinson); Swing Low Sweet Chariot (Bron-Wright); It Cannot Be a Strange Countree (Repper); The Musical Trust (Clokey); Italian Street Song—Naughty Marietta (Herbert).

## ST. PHILIP NERI SCHOOL, Bronx, New York.

Gypsy Life (Schumann); Regina Caeli (Grassi); O Esca Viatorum (Isaak); Carol of the Shepherds (Bohemian); Rose Tree (Praetorius); Illumina Oculos Meos (Palestrina); Ave Maria, Gloria (Ambrosian); O Susanna; Turkey in the Straw; Santa Lucia; Alouette; Dixie; Blue Danube (Strauss).

## SKIDMORE COLLEGE WOMEN'S CHORUS, Saratoga Springs, N. Y.

The Loyal Lover (Air from Devonshire, harmonized and arranged by D. Taylor); The Skylark's Song (Mendelssohn); Love Songs Nos. 4, 5, and 6 (Brahms); Love's Trilogy (Robinson); To the Muses (Bantock); Devotion Op. 10, No. 1 (Strauss).

## STATE TEACHERS COLLEGE MADRIGAL SINGERS, Lowell, Mass.

Sing We and Chant It (Morley); Come Again Sweet Love (Dowland); Though Philomela (Morley); The Nightingale (Tchaikowsky); River, River (Chilean Folk Song); Bois Epais (Lully); La Petite Robe (Breton Folk Song); Little Wheel A-Turning (Negro Melody).

## UNIVERSITY SINGERS, WESTERN RESERVE UNIVERSITY, Cleveland, O.

Part I: Hodie Christus Natus Est—Motet (Sweelinck); Lullaby—Virgin's Cradle Song (Byrd); Victimae Paschali—Sequence from the Gregorian Easter Mass (Wipo); Moro! Lasso—Chromatic Madrigal (Gesualdo); A Dio Florida (Monteverdi); Le Chant des Oyseaux (Janequin). Part II: A Spotless Rose (Howells); Trios beaux Oiseaux (Ravel); Wassail Song—Old English (arr. Williams).

## UPPER DARBY (PA.) HIGH SCHOOL CHORUS.

O Lord Who Dares to Smite Thee (Bach); Bless the Lord, O My Soul (Ivanoff); Hark Now O Shepherds (arr. by Luvaas) Jesu, Lord, Jesu—from "The Crucifixion" (Stainer); Fireflies (arr.); The Sleigh (Kountz); The Nightingale (Curry).

## WASHINGTON IRVING HIGH SCHOOL GIRLS' CHORUS, New York, N. Y.

The Wayfarer (Forsythe); Spring (Hildach).

## WASHINGTON JUNIOR HIGH SCHOOL BOYS GLEE CLUB, Mt. Vernon, N. Y.

Sleepers Awake (Bach); Finlandia (Sibelius); When the Foeman Bares His Steel from "Pirates of Penzance" (Gilbert-Sullivan); Behold, a Branch Hath Flowered (Praetorius); The Vagabond (Cain).



## INSTRUMENTAL

## BISHOP LOUGHLIN MEMORIAL HIGH SCHOOL BAND, Brooklyn, N. Y.

Selection from Tannhauser (Wagner); Rhapsody (Liszt).

## EAST ORANGE (N. J.) JUNIOR HIGH SCHOOL ORCHESTRA.

Festival March (Mendelssohn); Overture—Consecration (Keler-Bela).

## HARTFORD (CONN.) INTER-HIGH SCHOOL ORCHESTRA.

Choral, Ein Feste Burg (Bach-Damrosch); Air from D Major Suite (Bach); Overture, Euryanthe (Weber); Prize Song from Die Meistersinger (Wagner-Jungnickel); Tales of Strauss (Korngold).

## HEIGHTS HIGH SCHOOL WOODWIND QUINTET, Cleveland Heights, Ohio.

Quintet in E Flat, Opus 11 (Sobeck); Morning Prayer (Sodero); The Sailors Hornpipe—Divertissement (Huffer); A Miniature Characteristic—Suite, Op. 33b (Holbrooke).

## HEMPSTEAD HIGH SCHOOL ORCHESTRA, Long Island, N. Y.

Triumphal March from "Aida" (Verdi); The Death of Ase, from Peer Gynt Suite No. 1 (Grieg); Allegro moderato, from Symphony in B minor (Schubert).

## JOHN ADAMS HIGH SCHOOL ORCHESTRA, Cleveland, Ohio.

Overture to Oberon (Weber); Ballet Suite from Cephalé and Procris—Tambourin, Menuetto (Les Nymphes de Diane); Gigue (Gretry-Mottl) Prelude to Act I, Die Meistersinger (Wagner).

## JOLIET (ILL.) TOWNSHIP HIGH SCHOOL BAND.

Stepping Along (Goldman); Symphonic Poem "Universal Judgment" (De Nardis); The Festival at Bagdad from Suite Symphonique—Scheherazade (Rimsky-Korsakoff); 1st Movement from Symphony in E Minor (Franchetti).

## JOLIET (ILL.) TOWNSHIP HIGH SCHOOL BRASS SEXTET.

Allegro from Beethoven Sixth Symphony (Arr. Holmes); Memories of Stephen Foster (Arr. Holmes); Serenade for Brass Sextet (Gault).

## JUILLIARD SCHOOL OF MUSIC ORCHESTRA, New York, N. Y.

Emperor Concerto (Beethoven); Ninth Symphony (Beethoven).

## NEW JERSEY ALL-STATE HIGH SCHOOL ORCHESTRA.

Overture, "The Merry Wives of Windsor" (Nicolai); March of the Giants from the Ballet "In Fairyland" (Cowan); Finlandia (Sibelius); Espana Waltz (Waldteufel); Allegro con Grazia from Sixth Symphony (Tchaikowsky); A Mighty Fortress Is Our God (Bach). (See "Vocal Music Program.")

## NEW YORK CITY SCHOOLS CONCERT.

All High School Concert Band: Choral—Sleepers Wake (Bach Chiffarelli); Overture—Il Guarany (Gomez). All High School Symphony Orchestra: Symphony No. 5—First Movement (Beethoven); Overture—Phedre (Massenet); Symphony No. 5—The New World, First Movement (Dvorak). (See "Vocal Music Program.")

## NEW YORK CITY JUNIOR HIGH SCHOOLS CONCERT.

Orchestra: March—The Prophet (Meyerbeer); Adoration (Borowski); Shepherds Dance, Torch Dance (Edward German). (See "Vocal Music Program.")

## NEW YORK UNIVERSITY SYMPHONIC BAND.

Parisian Bacchanale from "Hannhauser" (Wagner); Rhapsody "Espana" (Chabrier); Overture "Gwendoline" (Chabrier).

## OBERLIN (OHIO) CONSERVATORY OF MUSIC WOODWIND ENSEMBLE.

Passacaille (Barthe); Andante from Quintet Op. 81 (Onslow); Aubade for Flute, Oboe, Clarinet (DeWailly); Prelude from Suite for Flute, Clarinet, English Horn, and Bassoon (Wuilleumier); Divertimento Opus 51 for Woodwind Quintet and Piano (Juon).

## PORT WASHINGTON (N. Y.) HIGH SCHOOL BAND.

The Foodlifter (Fillmore); Overture—Ariane (Boyer); Slavonic Rhapsody (Friedmann).

## ST. NICHOLAS HIGH SCHOOL BOYS BAND, Jersey City, N. Y.

March—Precision (Bennet); Selection from Bohemian Girl (Balfé); Trumpet Solo: Glen Island Waltz (Short); March—American Legion (Parker).

## WELLS SISTERS TRIO, Portsmouth, Ohio.

Larghetto, from "The Coronation Concerto" (Mozart); Petite Bolero (Ravina); By the Brook (Boisdeffre); Caprice Viennois (Kreisler).

**LIFE MEMBERS**  
**OF THE**  
**MUSIC EDUCATORS NATIONAL CONFERENCE**

Amidon, Fanny C.  
Beach, Frank A. (Deceased)  
Bicking, Ada  
Birchard, C. C.  
Birge, Edward B.  
Bray, Mabel E.  
Bryan, George A.  
Burkhard, J. Luella  
Butterfield, Walter H.  
Carpenter, Estelle  
Clark, Frances E.  
Curtis, Louis Woodson  
Dann, Hollis  
Dixon, Ann  
Dunham, Franklin  
Dykema, Peter W.  
Earhart, Will  
Findlay, Francis  
Finn, M. Teresa  
Fleming, Ada M. (Deceased)  
Gartlan, George H.  
Gehrkens, Karl W.  
Giddings, Thaddeus P.  
Gildersleeve, Glenn  
Glenn, Mabelle

Gordon, Edgar B.  
Griffith, Charles E.  
Ireland, Mary E.  
Kinscella, Hazel G.  
Leavitt, Helen S.  
Lindsay, George L.  
Low, Henrietta G. Baker  
Maddy, Joseph E.  
Maybee, Harper C.  
McConathy, Osbourne  
Morgan, Russell V.  
Neff, John W.  
Norton, William W.  
O'Malley, Sarah E.  
Rebmann, Victor L. F.  
Rosenberry, M. Claude  
Schultz, E. J.  
Shawe, Elsie M.  
Smith, Herman F.  
Tremaine, C. M.  
Trutner, Herman, Jr.  
Wahlberg, Arthur G.  
Watts, Lillian  
Wilson, Grace V.  
Windhorst, Estelle  
Witte, Arthur F. A.

# CALENDAR OF MEETINGS



Date	Place	President	Secretary
1907	Keokuk, Iowa (Organized).....	Frances E. Clark	P. C. Hayden
1909	Indianapolis, Indiana.....	P. C. Hayden	Stella R. Root
1910	Cincinnati, Ohio.....	E. L. Coburn	Stella R. Root
1911	Detroit, Michigan.....	E. B. Birge	Clyde E. Foster
1912	St. Louis, Missouri.....	Charles A. Fullerton	M. Ethel Hudson
1913	Rochester, New York.....	Henrietta G. Baker Low	Helen Cook
1914	Minneapolis, Minnesota.....	Mrs. Elizabeth Casterton	May E. Kimberly
1915	Pittsburgh, Pennsylvania.....	Arthur W. Mason	Charles H. Miller
1916	Lincoln, Nebraska.....	Will Earhart	Agnes Benson
1917	Grand Rapids, Michigan.....	Peter W. Dykema	Julia E. Crane
1918	Evansville, Indiana.....	C. H. Miller	Ella M. Brownell
1919	St. Louis, Missouri.....	Osbourn McConathy	Mabelle Glenn
1920	Philadelphia, Pennsylvania.....	Hollis Dann	Elizabeth Pratt
1921	St. Joseph, Missouri.....	John W. Beattie	E. Jane Wisenall
1922	Nashville, Tennessee.....	Frank A. Beach	Ada Bicking
1923	Cleveland, Ohio.....	Karl W. Gehrkens	Alice E. Jones
1924	Cincinnati, Ohio.....	W. Otto Miessner	Winifred V. Smith
1925	Kansas City, Missouri.....	William Breach	Grace V. Wilson
1926	Detroit, Michigan.....	Edgar B. Gordon	Mrs. Elizabeth Carmichael
1927	Worcester, Massachusetts (Eastern Conf.)..	Victor L. F. Rebmann	Grace E. Pierce
	Springfield, Illinois (North Central Conf.)..	Anton H. Embs	Alice E. Jones
	Richmond, Virginia (Southern Conf.).....	Louis L. Stookey	Irma Lee Batey
	Tulsa, Oklahoma (Southwestern Conf.)....	Mabelle Glenn	Frank A. Beach
1928	Chicago, Illinois (First Biennial).....	George Oscar Bowen	Marian Cotton
1929	Philadelphia, Pennsylvania (Eastern Conf.)..	E. S. Pitcher	Grace E. Pierce
	Milwaukee, Wisconsin (North Central Conf.)..	Ada Bicking	Fanny C. Amidon
	Spokane, Washington (Northwest Conf.)..	Letha L. McClure	Edna McKee
	Asheville, North Carolina (Southern Conf.)..	William Breach	Ella M. Hayes
	Wichita, Kansas (Southwestern Conf.).....	John C. Kendel	Mary M. Conway
1930	Chicago, Illinois (Second Biennial).....	Mabelle Glenn	Sadie Rafferty
1931	Los Angeles, California (California Conf.)..	Herman Trutner, Jr.	S. Grace Gantt
	Syracuse, New York (Eastern Conf.).....	M. Claude Rosenberry	Marion Knightly Wilson
	Des Moines, Iowa (North Central Conf.)..	Herman F. Smith	Edith M. Keller
	Spokane, Washington (Northwest Conf.)..	Frances Dickey	Helen Coy Boucher
	Memphis, Tennessee (Southern Conf.).....	Grace P. Woodman	Minnie D. Stensland
	Colorado Springs, Colorado (Southwestern)...	Grace V. Wilson	Sarah K. White
1932	Cleveland, Ohio (Third Biennial).....	Russell V. Morgan	C. V. Buttelman
1933	Oakland, California (Calif.-Western).....	Gertrude B. Parsons	Edna O. Douthit
	Providence, Rhode Island (Eastern Conf.)..	Ralph G. Winslow	Elisabeth Gleason
	Grand Rapids, Mich. (North Central Conf.)..	Wm. W. Norton	Carol M. Pitts
	Seattle, Washington (Northwest Conf.)....	Anne Landsbury Beck	Margaret Lee Maaske
1934	Chicago, Illinois (Fourth Biennial).....	Walter H. Butterfield	C. V. Buttelman
1935	Pasadena, California (Calif.-Western).....	Arthur G. Wahlberg	Helen M. Garvin
	Pittsburgh, Pennsylvania (Eastern Conf.)...	Laura Bryant	Anna Louise McInerney
	Indianapolis, Indiana (North Central Conf.)..	Fowler Smith	Florence Flanagan
	Boise, Idaho (Northwest Conf.).....	Charles R. Cutts	Berenice Barnard
	New Orleans, Louisiana (Southern Conf.)..	J. Henry Francis	Jennie Belle Smith
	Springfield, Missouri (Southwestern Conf.)..	Frances Smith Catron	Lena Milam
1936	New York, N. Y. (Fifth Biennial).....	Herman F. Smith	C. V. Buttelman

# Music Educators National Conference

## STATEMENT OF RECEIPTS AND DISBURSEMENTS

July 1, 1935 to July 1, 1936

Total Cash on Hand, in Bank and Invested July 1, 1935.....\$15,865.02

### RECEIPTS

Membership Dues—Life.....	\$ 788.25	
Membership Dues—Active, Associate and Contributing .....	\$16,361.17	
Less: Credited to Convention Fund.....	11,251.17	
Credited to General Fund.....		5,110.00
Funds Collected for Sectional Conferences—Proportionate Share of Membership Dues.....	2,917.00	
Receipts from Music Educators Journal.....	31,985.58	
Mailing List Sales.....	765.90	
Yearbook Sales.....	2,998.70	
Bulletin Sales.....	578.68	
Interest Received.....	282.14	
Reimbursement of Funds Advanced to Sectional Conferences and Other Organizations.....	1,426.98	
Funds to be Held and Disbursed for Other Organizations..	1,019.71	
Funds to be Held for Sectional Conferences.....	500.90	
Miscellaneous Income.....	52.62	
Convention Receipts:		
Convention Committee Receipts including \$11,251.17 as credited from Membership Income.....	\$19,217.57	
Opera Receipts.....	9,490.90	
Funds Collected for Various Dinners, Luncheons, etc. ....	2,465.74	31,174.21
Exhibit Receipts.....	6,867.70	
Income from Investments.....	147.25	
Received from North Central Conference.....	1,000.00	87,615.62
Total Funds to be Accounted for.....		\$103,480.64

### DISBURSEMENTS

General and Administrative Expense (Including Journal Overhead):		
Salaries .....	\$20,546.63	
Rent .....	1,740.00	
Telephone and Telegraph.....	634.70	
Electricity .....	206.10	
Postage .....	1,733.40	
Stationery, Supplies and Printing.....	675.34	
Exchange .....	162.62	
Travel Expense.....	521.27	
Legal and Auditing.....	150.00	
Employees' Insurance and Bonds.....	85.13	
Miscellaneous .....	438.55	
Travel Expense—National President.....	68.15	
Office Expense—National President.....	77.97	\$27,039.86
Journal Printing.....		10,530.24
Mailing List and Membership Record Department.....		133.64
Yearbook Expenses.....		3,449.24
Bulletin Expense.....		138.82
Promotional Expenses.....		1,050.33
Office Equipment.....		50.99
Special Committee Expense.....		68.08
Convention Expense:		
Convention Committee Disbursements.....	\$19,093.25	
Opera Expense.....	9,490.90	
Funds Disbursed for Various Dinners, Luncheons, etc..	2,465.74	31,049.89
Exhibit Expense.....		1,647.08
Funds Advanced for Sectional Conferences and Other Organizations		2,786.79
Proportionate Share of Dues to Sectional Conferences.....		2,716.75
Forwarded to Other Organizations—Dues Collected.....		458.66
Funds Held and Disbursed for Other Organizations.....		1,175.35
Miscellaneous Accounts Payable.....		1,776.61
Discount and Advertising Commission Paid.....		465.84
Returned Checks.....		86.00
Total Balance—July 1, 1936.....		84,624.17
		<u>\$ 18,856.47</u>

(Continued on next page)

## Represented by:

Cash on Hand and in Bank.....	\$11,778.06	
U. S. Government Bonds:		
General Fund (Par Value \$3,500.00).....	3,275.69	
Life Membership Fund (Par Value \$4,000.00)...	<u>3,802.72</u>	
Total Funds on Hand, in Bank and Invested		
July 1, 1936.....		<u>\$ 18,856.47</u>

## CERTIFICATE

We have audited the books of the Music Educators National Conference, Chicago, Illinois, for the fiscal year ended June 30, 1936, and we certify that, in our opinion, the above is a correct statement of the recorded cash receipts and disbursements, as shown by the books, for that period.

(Seal) August 20, 1936.

WOLF AND COMPANY,  
Certified Public Accountants.



## CALIFORNIA-WESTERN SCHOOL MUSIC CONFERENCE

October 1, 1935 to August 31, 1936

Balance, October 1, 1935.....\$ 749.00

## RECEIPTS

Membership dues .....	\$1,288.25		
Yearbooks .....	73.25		
Northwest Conference for Broadcast Expenses.....	13.00		
Returned from Broadcast Expenses Allowance.....	<u>10.42</u>	<u>1,384.92</u>	<u>\$2,133.92</u>

## DISBURSEMENTS

Journal Subscriptions, Yearbooks, and Per Capita Share of Active Dues			
to National Treasury .....	\$1,006.25		
To National Conference on 1935 account.....	600.00		
To District Groups.....	78.00		
Administration Expenses, Postage, Supplies and Miscellaneous.....	64.78		
Broadcast Expenses .....	61.75		
Bank Exchange .....	<u>.20</u>	<u>1,810.98</u>	
Balance, August 31, 1936.....			<u>\$ 322.94</u>

SYLVIA GARRISON, Treasurer.



## EASTERN MUSIC EDUCATORS CONFERENCE

July 1, 1935 to July 1, 1936

Balance on Hand, July 1, 1935.....\$1,704.62

## RECEIPTS

Membership Dues.....	\$5,620.50		
Yearbooks .....	27.00		
Journal Subscriptions.....	4.00		
Redeposited Checks.....	<u>20.00</u>	<u>5,671.50</u>	<u>\$7,376.12</u>

## DISBURSEMENTS

Journal Subscriptions, Yearbooks and per Capita Share of Membership Dues			
to National Treasury.....	\$3,215.50		
President's Allowance.....	117.91		
Treasurer's Allowances, Postage, Printing, Clerical Work and Administrative			
Expenses .....	483.73		
Bank Charges.....	18.85		
Checks Returned.....	34.00		
Refunds .....	9.00		
Laura Bryant.....	<u>22.10</u>	<u>3,901.09</u>	
Balance July 1, 1936.....			<u>\$3,475.03</u>

CLARENCE WELLS, Treasurer

## NORTH CENTRAL MUSIC EDUCATORS CONFERENCE

August 1, 1935 to July 31, 1936

Balance, August 1, 1935:

Cash in Bank.....	\$1,562.61	
U. S. Government Bonds (Par \$3,500).....	3,395.82	\$4,958.43

## RECEIPTS

Interest .....	\$ 101.25	
Membership Dues (per capita share of active, contributing and life).....	863.50	964.75
Total Funds to be Accounted for.....		\$5,923.18

## DISBURSEMENTS

Administrative Expenses, Postage, Telephone, Telegraph, Printing, etc.....	\$ 168.50	
Auditing and Exchange.....	46.16	
National Conference.....	1,000.00	1,214.66
Balance July 31, 1936.....		\$4,708.52

Balance, July 31, 1936 Represented by:

Cash in Bank.....	\$1,312.70	
Reserve Fund (U. S. Government Bonds).....	3,395.82	\$4,708.52

C. V. BUTTELMAN, Treasurer



## NORTHWEST MUSIC EDUCATORS CONFERENCE

August 31, 1936

Balance, July 1, 1935.....\$1,668.58

## RECEIPTS

Receipts from Boise Conference account.....	\$ 9.00	
Membership Dues (Including payments to Northwest Treasurer and Per Capita Share from National Conference).....	127.50	136.50
		\$1,805.08

## DISBURSEMENTS

President's Allowance (Postage, etc.).....	\$ 15.00	
Travel, President and Officers.....	300.00	
Northwest portion of printing Coast Radio Programs.....	13.00	
Administrative Expenses, Stationery, Printing, Postage.....	62.56	390.56
Balance, August 31, 1936.....		\$1,414.52

Balance, August 31, 1936 represented by:

Cash in Bank.....	\$ 914.52	
Funds held for Northwest Conference by National Treasury, August 31, 1936.....	500.00	\$1,414.52

WALTER C. WELKE, Treasurer



## SOUTHERN CONFERENCE FOR MUSIC EDUCATION

July 1, 1935 to June 30, 1936

Balance, July 1, 1935.....\$ 431.95

## RECEIPTS

Membership Dues (per capita share of active, contributing and life).....	237.75	
Total funds to be accounted for.....		\$ 669.70

## DISBURSEMENTS

Administrative Expenses, Postage, Telegraph, Printing, etc.....	\$ 173.56	
President's Allowance.....	91.32	264.88
Balance June 30, 1936.....		\$ 404.82

C. V. BUTTELMAN, Treasurer

## SOUTHWESTERN MUSIC EDUCATORS CONFERENCE

July 1, 1935 to June 30, 1936

Balance, July 1, 1935.....\$1,141.69

## RECEIPTS

## Membership Dues:

Active .....	\$ 141.00	
Contributing .....	10.00	
Partials on Active, Contributing and Life.....	191.25	342.25

Yearbook .....	1.50	\$1,485.44
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## DISBURSEMENTS

Journal Subscriptions, Yearbooks and per Capita Share of Membership Dues to National Treasury.....	\$ 110.50	
Printing, Supplies, Travel and Postage.....	118.09	
President's Allowance.....	62.31	
Treasurer's Expenses.....	17.20	
State Chairman's Expenses.....	3.12	
Southwestern Luncheon at New York Conference, guests.....	6.23	
Yearbook .....	1.50	
Bank Exchange.....	1.30	320.25

Balance, June 30, 1936.....		\$1,165.19
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Reserve—On deposit in Mutual Building and Loan Company, Emporia, Kansas .....		\$1,200.00
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CATHARINE E. STROUSE, Treasurer

## NATIONAL SCHOOL BAND ASSOCIATION

July 31, 1936

Balance, June 30, 1935.....\$ 1,282.74

## RECEIPTS

## Membership Dues:

Organization, Active, Sustaining, Associate and Student.....	\$1,884.90	
Less refunds .....	5.00	\$1,879.90

Urbana Clinic (Registration Fees).....		862.50
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## Contest Fees:

Solo, Ensembles and Bands.....	5,893.50	
Less refunds .....	16.00	5,877.50

Exhibit Space .....		463.05
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Dues and Fees collected for Orchestra Association.....		324.50
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Miscellaneous .....		2.25
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Discount Received .....		36.64
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Reimbursement by Orchestra Association for Advances.....	233.48	9,679.82
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Total Cash to be Accounted for.....		\$10,962.56
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## DISBURSEMENTS

Urbana Clinic .....	\$ 967.48	
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## Contest Expenditures:

Printing .....	\$ 649.02	
Stationery and Supplies.....	92.93	
Telephone and Telegraph.....	103.37	
Mailing and Postage.....	217.59	
Treasurer's Office Expenses (Including Travel).....	304.49	
President's Expenses.....	93.46	
Clerical in Headquarters Office.....	500.76	
Judges .....	2,090.50	
Solo and Ensemble Medals.....	846.37	
Plaques .....	888.39	
Program Expenses.....	25.00	5,813.88

## General and Administrative Expenses: Printing, Postage, Telephone

and Telegraph, Stationery and Supplies, President's Travel and Treasurer's Travel.....		318.83
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President's Office Expense.....		175.95
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Exchange .....		19.72
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Sousa Plaque.....		332.91
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Advanced for Orchestra Association Expenses.....		233.48
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Forwarded to Orchestra Association for Dues and Fees Collected....	324.50	8,186.75
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Balance, July 31, 1936.....		\$ 2,775.81
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C. V. BUTTELMAN, Treasurer.

PART III

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CONSTITUTIONS

NATIONAL CONFERENCE

SECTIONAL CONFERENCES

ASSOCIATED ORGANIZATIONS

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DIRECTORY

INDEX



# Music Educators National Conference

## CONSTITUTION

(Adopted 1930, Amended 1932, 1934)

### ARTICLE I—NAME

This organization shall be known as the Music Educators National Conference.

### ARTICLE II—OBJECT

Its object shall be mutual helpfulness and the promotion of good music through the instrumentality of the Public Schools and other educational institutions.

### ARTICLE III—UNITED CONFERENCES

The 1930 revision of the Constitution is devised to clarify and amplify the 1926 plan of union and affiliation and to provide for the addition of a centralized business office to serve the National Conference and existing and projected Sectional Conferences. Any new Sectional Conference may become a member of the United Conferences upon acceptance of plan of union, including distribution of dues as embodied in the Constitution.

### ARTICLE IV—MEMBERSHIP

Section 1. Membership shall be active, associate, contributing, sustaining, life, honorary, and patron.

Sec. 2. Any person actively interested in music education may become an active member of the National Conference upon the payment of the prescribed dues. Active members whose dues are fully paid shall have the privilege of voting and holding office; shall be entitled to an annual subscription to the official organ, and shall have the privilege of purchasing a copy of the current Conference Yearbook at a special price to be determined by the Executive Committee.

Sec. 3. Any person interested in music education, but not actively engaged therein, may become an associate member of the National Conference upon payment of the prescribed dues. Associate members shall have the privilege of attending all meetings but shall have no vote, nor hold office, nor take part in discussions, nor shall they be entitled to a subscription to the official organ nor have the privilege of purchasing at a special price a copy of the Conference Yearbook.

Sec. 4. Any person interested in music education who desires to contribute to the support of the National Conference may do so by becoming a contributing member. Contributing members who qualify as active members shall have all the privileges of that membership. All contributing members shall receive the official organ and the Conference Yearbook.

Sec. 5. Any person who desires to support the permanent educational activities of the National Conference may do so by becoming a sustaining member. Sustaining members who qualify as active members shall have all the privileges of that membership. All sustaining members shall receive the official organ and the Conference Yearbook.

Sec. 6. Any person who desires to endow the permanent educational activities of the National Conference may do so by becoming a life member. Life members who qualify as active members shall have all the privileges of that membership. All life members shall receive the official organ and the Conference Yearbook.

Sec. 7. Honorary membership shall be by invitation and shall be accomplished in the following manner: the names of persons proposed for such membership shall be presented by an active member at a preliminary meeting of the Conference, held at least twenty-four hours previous to the Biennial Business Meeting. The names shall then be referred to the Biennial Business Meeting. If they shall receive the majority vote, they shall be enrolled as honorary members.

Sec. 8. Any individual or organization desiring to increase substantially the funds for endowment, research or other activities of the National Conference may become a patron member. All patron members shall receive the official organ and the Conference Yearbook.

Sec. 9. All members of Sectional Conferences within the United Conferences are members of the National Conference. Any person becoming a member of the National Conference shall be assigned to the section in which he resides unless he stipulates otherwise; and he becomes a member of the Sectional Conference thus selected.

Sec. 10. Any Conference member shall be entitled to guest courtesies upon presentation of his membership card for the current year at the general meetings of a Sectional Conference other than his own. Such courtesies shall be extended by each Sectional Conference to visiting members of other Sectional Conferences on a reciprocal basis, but shall not be construed as entitling the visiting member to any other privilege than attendance at meetings.

This section shall be in force if and when ratified by the Sectional Conferences.

## ARTICLE V—AMOUNT OF DUES

Section 1. Dues for active membership shall be \$3.00 annually, payable on or before January 1st for the ensuing year.

Sec. 2. Dues for associate membership shall be \$2.00 annually, payable on or before January 1st for the ensuing year.

Sec. 3. Dues for contributing membership shall be a minimum of \$10.00 annually, payable on or before January 1st for the ensuing year.

Sec. 4. Dues for sustaining membership shall be \$50.00 annually, payable on or before January 1st for ensuing year.

Sec. 5. Dues for life members shall be \$100.00 payable upon application; or \$25.00 may be paid upon application and thereafter \$10.00 or more annually until the sum of \$105.00 shall have been paid. Contributing members of the National Conference of two or more consecutive years' standing may become life members by paying \$86.00. This amount may be paid in installments as follows: Ten dollars or more to be paid at the time application is made for such transfer from contributing to life membership, and not less than \$10.00 to be paid annually thereafter until the total of \$86.00 shall have been paid. Such total of \$86.00 shall be in addition to the amount of \$14.00 which shall be credited from contributing membership dues paid prior to the date of application for transfer to life membership.

Sec. 6. There shall be no dues for honorary members.

Sec. 7. The contribution for patron members shall be \$1,000.00 or more.

## ARTICLE VI—APPORTIONMENT OF DUES

Section 1. Dues of active members shall be paid to the treasurer of the desired Sectional Conference who shall, after providing for a subscription to the official organ at \$1.00, retain 75c for current expenses of the Sectional Conference and remit \$1.25 to the National Conference for its current expenses and permanent educational activities.

Sec. 2. Dues of associate members shall be paid to the treasurer of the desired Sectional Conference, and shall remain in the treasury of that conference, except that in the years when the National meetings are held the dues shall be forwarded to the National Conference.

Sec. 3. Dues of contributing members shall be paid to the treasurer of any Sectional Conference; \$3.00 of the total amount shall be apportioned for active membership as provided in Article VI, Section 1, and the balance shall be forwarded to the treasury of the National Conference unless the member specifies that it is to be paid to his Sectional Conference.

Sec. 4. Dues for sustaining members shall be paid to the National Conference; \$3.00 shall be apportioned for active membership as provided for in Article VI, Section 1.

Sec. 5. Dues for life members shall be paid to the National Conference and shall become part of an endowment fund to be invested in a Savings Bank or in securities legal for trust investments. During the life of the member \$3.00 of the income shall be apportioned annually for active membership as provided for in Article VI, Section 1. The balance of the income shall go to the treasury of the National Conference.

Sec. 6. Dues for all classes of membership may be collected by or remitted to the National Conference headquarters office, if such procedure be deemed advisable or expedient. The headquarters office shall in each such case act as agent for the treasurer of the Sectional Conference concerned, to whom the headquarters office shall make report of payments or collections together with remittances of the Sectional Conference share of the amount received.

## ARTICLE VII—OFFICERS AND BOARD OF DIRECTORS

Section 1. The officers of the National Conference shall be a President, a First Vice-President, who shall be the retiring President, a Second Vice-President, an Executive Secretary, and four members of the Executive Committee to be elected at large. These officers with the exception of the Executive Secretary shall constitute the Executive Committee.

Sec. 2. The terms of office for President, First Vice-President, and Second Vice-President shall be two years or until their successors are elected and have qualified. The terms of office for Executive Committee members at large shall be four years. The Executive Secretary shall serve during the pleasure of the Executive Committee.

Sec. 3. The Board of Directors shall consist of two members to be elected by each Sectional Conference, and two members to be elected by the National Conference; one member shall be elected at each biennial meeting and the term of office shall be four years.

## ARTICLE VIII—ELECTION

Section 1. On the day prior to the official opening of the Conference the Board of Directors shall prepare a list of fourteen candidates for the Nominating Committee. This list shall be

presented to the Conference at its first formal session, at which time the Conference shall elect from this list a Nominating Committee of seven. The vote shall be counted and the result announced within four hours; in case of a tie for any two or more persons, the Executive Committee shall decide the tie vote.

Sec. 2. At the Biennial Business Meeting the Nominating Committee shall present for election the names of two candidates each for President, Second Vice-President, the members of the Executive Committee to be elected, the members of the Music Education Research Council to be elected, as provided in Article X, and the member of the Board of Directors to be elected. The election shall be held at this meeting.

Sec. 3. Election shall be by ballot, and the majority of votes cast shall be required to elect.

#### ARTICLE IX—MEETINGS

Section 1. The National Conference shall meet biennially between the dates of February 15th and July 15th, at the discretion of the Executive Committee. The Biennial Business Meeting shall be held not later than the day preceding the closing day of the Conference. Fifty active members shall constitute a quorum.

Sec. 2. The Executive Committee shall meet at the call of the President, or at the joint request of not fewer than three members of the Executive Committee. A quorum of five members of the Executive Committee is required for the transaction of business. Ballot by mail shall require confirmation by vote at a legally called meeting.

#### ARTICLE X—MUSIC EDUCATION RESEARCH COUNCIL

Section 1. The Music Education Research Council shall consist of fifteen active members who shall have done notable work in the field of music education.

Sec. 2. The Research Council shall, by means of its own membership and of such Conference committees and other members as it may call into coöperation, conduct studies and investigations of such broad phases of music education as shall be referred to it by the Conference or as shall originate within itself; and on the basis of its findings shall make reports, interpret educational tendencies, and recommend general educational policies. These reports and recommendations if and when adopted by the Conference then become the basis of Conference policies as administered through its committees and other channels of action. In no case shall the Council assume administrative, executive, or publicity functions.

Sec. 3. At each biennial meeting six members shall be elected to the Music Education Research Council, three to serve for the ensuing five-year term beginning September 1st of the year in which the election takes place, and three members to serve for the five-year term beginning on September 1st of the next succeeding year. Vacancies that may occur shall also be filled by election at the Biennial meeting.

Sec. 4. The Nominating Committee shall nominate two active members (or persons holding special memberships who qualify as active members) for each position to be filled in the Music Education Research Council, the Council may, if it sees fit, recommend to the Nominating Committee the names of suitable candidates for nomination.

Sec. 5. Any member whose term of office in the Council has expired shall not be eligible to serve again until two years shall have elapsed after that expiration.

#### ARTICLE XI—AMENDMENTS

The constitution may be altered or amended by a two-thirds vote of members present at the Biennial Business Meeting, provided formal notice of such contemplated action shall have been given the active members at least sixty days before it is acted upon; or, the constitution may be altered or amended by a two-thirds vote of members present at the Biennial Business Meeting, provided the proposed amendment receives the unanimous approval of the Executive Committee, and formal notice of such contemplated action shall have been given the active members at least twenty-four hours before it is acted upon.

#### BY-LAWS

Section 1. The President shall preside at all meetings of the Conference and of the Executive Committee, shall appoint committees with exception of the Nominating Committee (which committee is provided for in the Constitution), shall, in consultation with the Executive Committee, prepare the program for the Biennial Meeting of the Conference, and shall perform all other duties appertaining to his office.

Sec. 2. It shall be the duty of the First Vice-President to assume the duties of the President in case of the disability or absence of the President.

Sec. 3. The Second Vice-President shall assume all duties of the First Vice-President

in case of the disability or absence of the First Vice-President, and shall act as chairman of the Board of Directors without vote.

Sec. 4. The Board of Directors shall deal with all questions growing out of interrelations between the National and Sectional Conferences, such as the establishment of boundaries of the Sectional Conferences. It may also consider matters of general policy concerning the National Conference and other questions referred to it by the Executive Committee as provided in Article VIII of the Constitution it shall also prepare a list of candidates for the Nominating Committee.

Sec. 5. The Executive Committee shall administer the affairs of the National Conference, together with the management and control of the funds thereof. They shall fix the time and place of National meetings and shall have supervision of the program and all other details of such meetings. They shall fill vacancies by temporary appointments pending regular elections. They shall appoint the editor of the official conference publications and shall have full supervision and control of his acts as such editor. They shall appoint an Executive Secretary, prescribe his duties and compensation, and have full supervision and control of his acts as such Executive Secretary. They shall provide annually for a complete auditing of the accounts of the Conference by a duly qualified accountant.

Sec. 6. The Presidents of the Sectional Conferences shall comprise an advisory body to the President, Executive Committee and Board of Directors of the National Conference.

Sec. 7. The Past Presidents of the National Conference shall serve as an advisory body to the President and the Executive Committee of the National Conference. This body shall constitute the Resolutions Committee at each Biennial Meeting of the National Conference, and shall assume such other duties as may be assigned by the Executive Committee. The Past Presidents shall elect from their membership, following each Biennial Meeting of the National Conference, a chairman and a secretary.

Sec. 8. The President may, in his discretion, with the approval of the Executive Committee, appoint an Editorial Board of not less than three or more than eight members to serve in an advisory capacity to the editor of the Conference publications, and to assume such other duties as may be assigned by the Executive Committee.

Sec. 9. Committees shall serve during the term of the administration in which they are appointed. Committees dealing with specific educational projects shall base their general plan of action on policies adopted by the Conference. In case no such policy has been established, the Executive Committee may request the Research Council to formulate a policy.

Sec. 10. The Executive Secretary shall keep a complete and accurate record of the proceedings of all meetings of the Conference and all meetings of the Executive Committee, shall conduct the business of the Conference in accordance with the Constitution and By-Laws, and in all matters be under the direction of the Executive Committee. In the absence of direction by the Executive Committee, he shall be under the direction of the President. He shall receive all moneys due the Conference, and shall countersign all bills approved for payment by the Executive Committee or by the President, in the intervals between meetings of the Executive Committee. He shall have his records present at all meetings of the Conference and the Executive Committee. He shall keep a list of members of the Conference and shall revise this list annually. He shall be Secretary of the Executive Committee and custodian of all property of the Conference. He shall give such bond as may be required by the Executive Committee. He shall act as business manager of the official conference publications and shall report the financial standing of the Conference to the President monthly. He shall submit an annual report to the Executive Committee. At the expiration of his term of office he shall turn over to his successor all money, books, and other property of the Conference. He shall serve during the pleasure of the Executive Committee.

Sec. 11. Roberts' Rules of Order Revised shall govern in all business meetings of the Conference.

Sec. 12. The By-Laws may be altered or amended in the same manner as that provided in Article XI of the Constitution.

# California-Western School Music Conference

## CONSTITUTION (Adopted 1931)

### ARTICLE I—NAME

This organization shall be known as the California-Western School Music Conference.

### ARTICLE II—OBJECT

Its object shall be the promotion of good music through the instrumentality of the public schools and other educational institutions.

### ARTICLE III—POLICY

It shall be the policy of this organization to work in coöperation with the Music Educators National Conference and the various sectional conferences. Any change lawfully made in the Constitution and By-Laws of the National Conference will automatically become binding on this Conference and will become immediately effective, thus making invalid any provision of this Conference Constitution and By-Laws that conflicts with such change in the National Conference Constitution and By-Laws.

### ARTICLE IV—TERRITORY

The territory under the jurisdiction of this conference shall include: California, Arizona, Nevada, Hawaii and the Philippines.

### ARTICLE V—MEMBERSHIP

Section 1. Membership shall be Active, Associate, Contributing, and Honorary.

Sec. 2. Any person actively engaged in school music may become an active member of this conference by the payment of the prescribed dues. Active members whose dues are fully paid shall have the privilege of voting and holding office; shall be entitled to an annual subscription to the official organ, and shall have the privilege of purchasing the current Conference Yearbook at a special price fixed by the National Conference Executive Committee.

Sec. 3. Any person interested in school music, but not actively engaged therein, may become an associate member of this conference by payment of the prescribed dues. Associate members shall have the privilege of attending all meetings but shall have no vote, nor hold office, nor participate in discussions, nor be entitled to a free subscription to the official organ nor the Conference Yearbook at the special price.

Sec. 4. Any person interested in school music who desires to contribute to the support of this conference may do so by payment of the prescribed dues, thereby becoming a contributing member. Contributing members who qualify as active members shall have all the privileges of such membership.

Sec. 5. Honorary membership shall be limited to those persons of eminent position and noteworthy achievement whom the conference shall desire to have associated with it in an honorary or advisory capacity. Honorary membership shall be by invitation and shall be accomplished in the following manner: names of persons proposed for honorary membership shall be presented by an active member to the executive committee at least twenty-four hours previous to the biennial business meeting. The names shall then be referred to the biennial business meeting and if they receive a three-fourths vote of all members present they shall be enrolled as honorary members in the California-Western School Music Conference.

### ARTICLE VI—AMOUNT OF DUES

Section 1. Dues of active members shall be \$3.00 annually, payable on January 1st.

Sec. 2. Dues of associate members shall be \$2.00 annually.

Sec. 3. Dues of contributing members shall be a minimum of \$10.00 annually, payable on January 1st.

Sec. 4. No person shall be entitled to the privileges of any type of membership until dues for the current year shall have been paid.

### ARTICLE VII—APPORTIONMENT OF DUES

Section 1. Dues of active members shall be paid annually to the secretary-treasurer of this conference, who shall provide for the member's subscription to the official organ at \$1.00, retain 75¢ for the current expenses of this conference and remit \$1.25 to the National Conference treasury.

Sec. 2. Dues of associate members shall be paid annually to the secretary-treasurer of this conference and shall be a part of its funds, except that in the years of the National Conference biennial meetings such dues shall be forwarded to the treasurer of the National Conference.

Sec. 3. Dues of contributing members shall be paid to the secretary-treasurer of this conference. \$3.00 of the amount paid shall be apportioned for active membership as provided in

Section 1 of this article and the remainder shall be forwarded to the treasurer of the National Conference unless the member stipulates that it be retained by this sectional conference.

#### ARTICLE VIII—OFFICERS

Section 1. The elective officers of this conference shall be a President, First Vice-President, Second Vice-President, Secretary-Treasurer, and the two (2) representatives of this conference on the Board of Directors of the National Conference. These elective officers together with the retiring President shall constitute the Executive Committee of this conference.

There shall also be an Educational Council of eight (8) members to be appointed by the Executive Committee, who shall be so selected that the elementary schools, secondary schools, and teacher training institutions will have not less than two council representatives each.

Sec. 2. The term of office for President, First Vice-President, Second Vice-President, and Secretary-Treasurer shall be for two (2) years or until their successors are duly elected. With the exception of the Secretary-Treasurer, none of the above mentioned officers may hold the same office for two (2) consecutive terms.

The terms of office of the two Conference representatives on the National Conference Board of Directors shall be four (4) years, one to be elected at each biennial meeting.

The terms of office of members of the Educational Council shall be four (4) years, four to be appointed at each biennial meeting; at the 1931 biennial meeting the executive committee appointed a complete new Educational Council of eight (8) members, four (4) to serve two (2) years and four (4) to serve four (4) years.

#### ARTICLE IX—ELECTIONS

Section 1. On the day prior to the official opening of each biennial conference the Executive Committee shall prepare a list of ten (10) candidates for the Nominating Committee. This list shall be presented to the conference at its first formal session at which time the conference shall elect by ballot from this list a Nominating Committee of five (5) members. The vote shall be counted and the result announced within four hours; in case of a tie for any two or more candidates the Executive Committee shall decide the tie vote.

Sec. 2. The Nominating Committee shall nominate two (2) active members of the conference for each elective office, and shall post such list of nominees at headquarters at least four (4) hours before time of election and announce same at the session preceding the business meeting.

Sec. 3. Previous to election, any member of the conference is privileged to make additional nominations from the floor.

Sec. 4. The election of officers shall take place at the Biennial Business meeting of the conference. The election shall be by ballot and a majority of votes cast shall be required to elect.

#### ARTICLE X—MEETINGS

Section 1. The California-Western School Music Conference shall meet biennially between the dates of February 15 and June 1 of each odd year. The Executive Committee, with the approval of the California State Board of Education, shall determine the exact time and place. The biennial business meeting shall be held upon the second day of the conference. Twenty active members shall constitute a quorum.

Sec. 2. The Executive Committee shall meet at the call of the President, or at the call of the Secretary-Treasurer when the Secretary-Treasurer is requested to do so by not less than three (3) of the members. A quorum of four (4) members is required for the transaction of business.

#### ARTICLE XI—AMENDMENTS

The Constitution may be amended by a two-thirds vote at the Biennial Business Meeting providing formal notice of such contemplated action shall have been given the active members at least sixty (60) days before it is to be acted upon; further, the Constitution may be amended by a two-thirds vote at the Biennial Business Meeting provided the proposed amendment receives the approval of the Executive Committee and formal notice of the contemplated action shall have been given the active members present at least twenty-four (24) hours before it is submitted for vote.

#### BY-LAWS

##### ARTICLE I—DUTIES OF OFFICERS

Section 1. The President shall preside at all business meetings of the Conference and of the Executive Committee, shall appoint all committees with the approval of the Executive Committee with the exception of the Nominating Committee (which is provided for in the Constitution) and shall, in consultation with the Executive Committee be responsible for the preparation of the program for the Biennial Meeting of the Conference.

Sec. 2. The First Vice-President shall assume the duties of the President in case of his disability or absence. This officer shall be chairman of the Committee on Membership.

Sec. 3. The Second Vice-President shall be Chairman of the Standing Committee on Publicity. He shall prepare all material for publication in the printed copy of the Conference Yearbook and shall act as Editor of that portion of the official organ assigned to this Conference.

Sec. 4. The Secretary-Treasurer shall keep records of the proceedings of this Conference and of all meetings of the Executive Committee and shall take or cause to be taken full notes of the principal discussions and secure copies of papers read at all sessions of the Conference; shall collect all dues, shall pay all bills approved by the Executive Committee or by the President in the intervals between meetings of the Executive Committee, and shall report all receipts and disbursements annually, said reports to be made at the Biennial Meeting of the Conference and in the intervening years to the Executive Committee. The Secretary-Treasurer shall be adequately bonded at the expense of the Conference.

Sec. 5. The Executive Committee shall administer the affairs of the Conference and have the management and control of the funds thereof. They shall fill vacancies in office by temporary appointments pending regular elections. They shall provide for a complete annual audit of the accounts of the Conference by a duly qualified auditor. They shall deal with all questions growing out of interrelations between the National Conference and this Sectional Conference.

Sec. 6. It shall be the duty of the Educational Council to make researches in the field of music education and publish same with the approval of and by means of funds provided by the Executive Committee; also to make recommendations for action to the Biennial Conference Meeting.

The Educational Council shall meet following each Biennial Business Meeting and elect a chairman, and appoint such sub-committee as they may consider advisable for effective conduct of the matters entrusted to them by the Conference.

Sec. 7. In case of a vacancy in the office of President, the First Vice-President shall succeed to that office; the Second Vice-President shall become First Vice-President and a new Second Vice-President appointed by the Executive Committee.

#### ARTICLE II—STANDING COMMITTEES

Section 1. There shall be the following Standing Committees: (1) The Committee on Membership which shall consist of all District Representatives and any other members appointed by the First Vice-President who shall be chairman and director of membership campaigns. (2) The Committee on Publicity which shall consist of the Second Vice-President and four members whom he shall appoint. (3) The Committee on Legislation of five members to be appointed by the President.

#### ARTICLE III—DISTRICT ORGANIZATION

Section 1. Members of the Conference within the jurisdiction of any Section of a State Teachers Association where there is no District of the Conference may organize such a District by notifying the President of the Conference of their intention, adopting a Constitution and electing executive officers.

Sec. 2. Such District shall be known as "The \_\_\_\_\_ District of the California-Western School Music Conference," taking its name from the District of the State Teachers Association within whose jurisdiction it is organized.

Sec. 3. Districts shall, upon request, receive from the Conference for their maintenance the sum of twenty-five (25) cents annually for each paid-up member of the Conference enrolled in the District.

Sec. 4. The annual meetings and elections of officers of the District shall be held at the same time as the Institute Meeting of the State Teachers Association.

#### ARTICLE IV—RULES.

Section 1. Roberts' Rules of Order (revised) shall govern in the conduct of all business meetings.

Sec. 2. Membership cards of any Sectional Conference of the Music Educators National Conference will be recognized for admission to the meetings of this Conference.

#### ARTICLE V—AMENDMENTS

These By-Laws may be altered or amended in the same manner as that provided in Article XI of the Constitution.

# Eastern Music Educators Conference

(Adopted 1931, Amended 1935)

## PREAMBLE

In order to establish more effective coöperation with Music Supervisors throughout the United States, and to conform to the plan of the United Music Educators Conference, the Eastern Music Educators Conference adopts the following revision of its

## CONSTITUTION

### ARTICLE I—NAME

This organization shall be known as Eastern Music Educators Conference.

### ARTICLE II—PURPOSE

Section 1. Its purpose shall be three-fold: educational, coöperative and social; educational, in placing before its members the most advanced pedagogical thought relating to their own and kindred professions; coöperative, in bettering general teaching conditions, in extending the sphere of influence of its members through the prestige of the organization and in securing a wider recognition of the educational value of music; social, in promoting good fellowship and encouragement among its members.

Sec. 2. Its sphere of influence and operation shall be construed to include Eastern Ontario, Quebec, New Brunswick, Nova Scotia and Prince Edward's Island of the Dominion of Canada, the six New England States New York New Jersey Pennsylvania Delaware and the District of Columbia.

Sec. 3. It shall be the policy of this organization to work in close coöperation with all other conferences of music supervisors.

### ARTICLE III—MEMBERSHIP

Section 1. Membership shall be in one of four classes: Active, Associate, Honorary or Contributing.

Sec. 2. Any person actively interested in music education may become an active member of the Eastern Conference upon the payment of the prescribed dues. Active members whose dues are fully paid shall have the privilege of voting and holding office; shall be entitled to an annual subscription to the official organ, and shall have the privilege of purchasing a copy of the current Conference Yearbook at a special price to be determined by the Executive Committee of the National Conference.

Sec. 3. Any person interested in music education, but not actively engaged therein, may become an associate member of the Eastern Conference upon payment of the prescribed dues. Associate members shall have the privilege of attending all meetings but shall have no vote, nor hold office, nor take part in discussions, nor shall they be entitled to a subscription to the official organ nor have the privilege of purchasing at a special price a copy of the Conference Yearbook.

Sec. 4. Any person interested in music education who desires to contribute to the support of the Eastern Conference may do so by becoming a contributing member. Contributing members who qualify as active members shall have all the privileges of that membership.

Sec. 5. Honorary membership shall be by invitation and shall be accomplished in the following manner: The names of persons proposed for such membership shall be presented by an active member at a preliminary meeting of the Conference, held at least twenty-four hours previous to the Biennial Business Meeting. The names shall then be referred to the Biennial Business Meeting. If they shall receive the majority vote, they shall be enrolled as honorary members.

Sec. 6. All members of the Eastern Conference are members of the National Conference. Any person becoming a member of the National Conference shall be assigned to the section in which he resides unless he stipulates otherwise; and he becomes a member of the Sectional Conference thus selected.

### ARTICLE IV—AMOUNT OF DUES

Section 1. Dues for active membership shall be \$3.00 annually, payable January 1st for the ensuing year.

Sec. 2. Dues for associate members shall be \$2.00 annually, payable January 1st for the ensuing year.

Sec. 3. Dues for contributing members shall be a minimum of \$10.00 annually, payable



for current expenses of the Eastern Conference and remit \$1.25 to the National Conference for its current expenses and permanent educational activities.

Sec. 2. Dues of associate members shall be paid to the treasurer of the Eastern Conference, and shall remain in the treasury of that Conference, except that in the years when the National meetings are held the dues shall be forwarded to the National Conference.

Sec. 3. Dues of contributing members shall be paid to the treasurer of the Eastern Conference; \$3.00 of the total amount shall be apportioned for active membership as provided in Article V, Section 1, and the balance shall be forwarded to the treasury of the National Conference unless the member specifies that it is to be paid to the Eastern Conference.

#### ARTICLE VI—GOVERNMENT.

Section 1. The government of the Conference shall be vested in an Executive Board which shall consist of the Officers and four (4) Directors elected as hereinafter provided.

Sec. 2. The officers shall consist of a President, a First Vice-President, who shall be the retiring president, a Second Vice-President, a Secretary and a Treasurer. They shall hold office two years or until their successors are elected.

Sec. 3. Beginning in 1931, and thereafter, at each Biennial Business Meeting, two Directors shall be elected for a term of four years.

Sec. 4. In addition to the Executive Board, there shall be an Advisory Council consisting of four Past Presidents appointed biennially by the President. This council shall have no legislative or executive functions, but is designed to assist the Executive Board in an advisory capacity in the continuance and development of the policies of the Conference. The President shall be a member, *ex officio*, of the Advisory Council.

Sec. 5. The Eastern Music Educators Conference shall be represented on the Board of Directors of the Music Educators National Conference by two members. One member shall be elected at each Biennial Business Meeting for a term of four years.

#### ARTICLE VII—ELECTIONS

Section 1. The Executive Board shall appoint biennially at the first meeting during the week of the Conference, a Nominating Committee of five active members. This committee shall be announced by the President and shall at once organize itself under the chairmanship of the person first on the list as read. It shall then prepare a list of officers and directors, to be presented to the Conference at the Biennial Business Meeting. This list shall be prepared and posted at headquarters twenty-four hours in advance of the meeting at which the Conference votes for the candidates.

Sec. 2. Before the election takes place, any member of the Conference may have the privilege of making further nominations from the floor.

Sec. 3. The election of Officers shall take place at the Biennial Business Meeting and shall be by ballot. A majority of all votes cast is required for election.

#### ARTICLE VIII—MEETINGS

Section 1. The Conference shall convene biennially between the dates of January first and June first.

Sec. 2. The Executive Board shall cause to be held a preliminary meeting of the Conference during the first twenty-four hours of the session, for such business only as may be necessary to secure action at the Business Meeting.

Sec. 3. The Biennial Business Meeting of the Conference shall be held within the first twenty-four hours of the session.

Sec. 4. One tenth (1/10) of the active membership shall be necessary for a quorum in transacting the business of the Conference.

Sec. 5. The Executive Board shall meet at the call of the President or on the written request of a majority of its members and at a place equally convenient for all members.

Sec. 6. Four members shall be necessary for a quorum in transacting the business of the Executive Board.

#### ARTICLE IX—AMENDMENTS

Section 1. The Constitution and By-Laws may be altered or amended only at the Biennial Business Meeting, and then only by a two-thirds (2/3) majority of those present and voting.

Sec. 2. Members purposing to offer amendments to the Constitution and By-Laws shall serve notice to that effect, together with the text of the proposed amendment, upon the President not later than sixty (60) days previous to the opening of the Conference. The President shall then cause the amendment to be submitted to the members through the columns of the next issue of the official periodical of the Conference, together with a statement of the attitude of the Executive Board toward it.

Sec. 3. In special emergencies, an amendment, if it has the endorsement of the Executive Board, may be offered at a preliminary meeting of the Conference held at least twenty-four hours

previous to the Biennial Business Meeting. Upon unanimous consent of the Conference it shall remain in force for two years and be subject to ratification at the next Business Meeting.

Sec. 4. Any change lawfully made in the constitution of the National Conference, in so far as it refers to Membership, Membership Dues and Meetings, as outlined in Articles IV, V, VI, and IX of the National Constitution shall become binding upon the Eastern Conference and shall automatically amend conflicting provisions of this constitution.

## BY-LAWS

### ARTICLE I—POWERS OF THE EXECUTIVE BOARD

Section 1. All matters concerning the general policy of the Conference shall be left to the discretion of the Executive Board which shall report frequently to the members, through the President, concerning the affairs of the Conference.

Sec. 2. The Executive Board shall have the power of appointment of such sub-committees, either from its own membership or the membership of the Conference, as shall be found necessary for the furtherance of the best interests of the Conference.

Sec. 3. In case of vacancies, the Executive Board shall have the power to fill such vacancies for the unexpired term from either its own membership or that of the Conference.

### ARTICLE II—POWERS AND DUTIES OF OFFICERS

Section 1. The President shall be the executive officer of the Conference and of the Executive Board, and shall exercise a general supervision over the other officers and the affairs of the Conference. In order that he may give his time and attention to the larger interests of the Conference, he shall not be expected to perform duties of a routine nature. He shall preside at all meetings of the Executive Board or Conference, when present. He shall appoint all committees, unless the Board shall otherwise order, or unless otherwise provided for in the Constitution. In case of pressing necessity he may exercise the executive authority demanded, reporting his action to the Executive Board for their consideration at the earliest opportunity. He shall be a member of all committees, ex officio. He shall perform such other duties as the Executive Board may direct.

Sec. 2. The First Vice-President shall, in the absence or disability of the President, perform all of the duties and exercise all of the powers of the President. He shall be the Chairman of the Committee on Statistics.

Sec. 3. The Second Vice-President shall, in the absence or disability of the President and the First Vice-President, perform all of the duties and exercise all of the powers of the President. He shall be the chairman of the Committee on Publicity and Editor of the Eastern Music Educators Conference Department in the official periodical of the National Conference.

Sec. 4. The Secretary shall keep an accurate record of all business meetings of the Conference and Executive Board; shall take, or cause to be taken, stenographic notes of the discussions and secure copies of all papers read at all of the meetings of the Conference; shall, after the close of the session, prepare the material for publication in the Conference Yearbook. He shall conduct the official correspondence of the Conference and Executive Board; shall see that the notices of the Conference and of the Executive Board are served upon the proper persons. He shall perform such other duties as the Executive Board may direct.

Sec. 5. The Treasurer shall be the custodian of all funds of the Conference. He shall receive and collect all moneys due, giving the receipt of the Conference therefor. He shall pay all bills against the Conference when countersigned by the President. He shall present to the Conference, at the Biennial Business Meeting, an audited report covering all receipts and disbursements up to that time and shall, before the end of the fiscal period, present a supplementary report covering the remaining receipts and disbursements of his term of office. This report shall be referred to the Committee on Auditing, and if found correct shall be incorporated in the original report. He shall keep a list of the names and addresses of all members of the Conference.

### ARTICLE III—STANDING COMMITTEES

There shall be the following Standing Committees, each to consist of three members unless otherwise provided for:

- The Committee on Finance.
- The Committee on Publicity.
- The Committee on Statistics.
- The Committee on Auditing.
- The Committee on Program.
- The Committee on Local Arrangements.
- The Committee on Transportation.
- The Committee on Legislation.

## ARTICLE IV—DUTIES OF STANDING COMMITTEES

Section 1. The Committee on Finance shall have general charge of the finances of the Conference. It shall suggest to the Executive Board ways and means for meeting the financial obligations of the Conference, and shall prepare biennially a budget of estimated expense and receipts. Questions of expense shall be referred to this committee unless otherwise ordered. The Treasurer shall be a member of this committee.

Sec. 2. The Committee on Publicity shall have charge of all publications of the Conference; of the dissemination of all information in the nature of propaganda and shall be in direct charge of all advertising. It shall have the power of attorney for the Conference in contracting for advertising, printing, and publication.

Sec. 3. The Committee on Statistics shall have charge of the collection of all data relating to the practice of school music and its preparation for circulation among the members of the Conference.

Sec. 4. The Committee on Auditing shall pass upon the accuracy of the Treasurer's Biennial Report and present its findings in writing to the Biennial Business Meeting. For this purpose it shall require of the Treasurer complete written vouchers and receipts, together with stubs of receipts given by him in acknowledgment of dues.

Sec. 5. The Committee on Program shall consist of five members, of which the President shall be Chairman. It shall have charge of the preparation of a tentative program for the meetings of the Biennial Conference. It shall report frequently, through the President, its recommendations to the Executive Board for their approval.

Sec. 6. The Committee on Local Arrangements shall not be limited in number and shall be under the chairmanship of the supervisor in whose town or city the Conference is to meet. The local supervisor shall be empowered to add to this committee such persons, whether members of the Conference or not, as shall, in his judgment, best further the interests of the convention. The committee shall include in its membership at least two members of the Executive Board.

Sec. 7. The Committee on Transportation shall have charge of all arrangements for transportation, the securing of concessions from transportation companies, and the preparation of suitable time-tables and routings.

Sec. 8. The Committee on Legislation shall have charge of the preparation of such legislation as the Conference may from time to time desire; shall inform itself of such legislation as is contemplated, either statewide or nationally, which will affect the Conference directly or indirectly, and report its findings to the Executive Board and at the Biennial Business Meeting make a report to the Conference.

## ARTICLE V—THE FISCAL PERIOD

The Fiscal Period shall date from the first day of June.

## ARTICLE VI—RULES OF PROCEDURE

In question of parliamentary procedure the officers of the Conference shall be guided by the rules of "Parliamentary Law" by F. M. Gregg, and it shall be the official manual of the Conference.

# North Central Music Educators Conference

## CONSTITUTION (Amended 1933, 1935)

### ARTICLE I—NAME

This organization shall be known as the North Central Music Educators Conference.

### ARTICLE II—OBJECT

Its object shall be mutual helpfulness and the advancement of music education through the instrumentality of music in the schools and other educational institutions and agencies.

### ARTICLE III—POLICY

It shall be the policy of this organization to work in close coöperation with the Music Educators National Conference and with the various Sectional Conferences. Any change lawfully made in the Constitution and By-Laws of the National body will automatically become binding on the Sectional Conference and will become immediately effective, thus making invalid any provision of the Sectional Conference that conflicts with that of the National.

### ARTICLE IV—TERRITORY

The territory under the jurisdiction of the North Central Music Educators Conference shall include the following states: Illinois, Indiana, Iowa, Michigan, Minnesota, Nebraska, North Dakota, Ohio, South Dakota, Wisconsin, Manitoba, and also that part of the Province of Ontario lying west of a line running in a northerly direction with the Niagara River.

### ARTICLE V—MEMBERSHIP

Section 1. Membership shall be Active, Associate, Contributing and Life.

Sec. 2. Any person actively engaged in music education may become an active member of the North Central Conference upon the payment of the prescribed dues. Active members whose dues are fully paid shall have the privilege of voting and holding office; shall be entitled to an annual subscription to the official organ, and shall have the privilege of purchasing a copy of the current Conference Yearbook at a special price to be determined by the Executive Committee of the National Conference.

Sec. 3. Any person interested in music education but not actively engaged therein, may become an associate member of the North Central Conference upon payment of the prescribed dues. Associate members shall have the privilege of attending all meetings but shall have no vote, nor hold office, nor take part in discussions, nor shall they be entitled to a subscription to the official organ nor have the privilege of purchasing at a special price a copy of the Conference Yearbook.

Sec. 4. Any person interested in music education who desires to contribute to the support of the North Central Conference may do so by payment of the prescribed dues and thereby become a contributing member. Contributing members who qualify as active members shall have all the privileges of that membership.

Sec. 5. All members of the North Central Conference are members of the National Conference. Any person residing in the territory of the North Central Conference upon becoming a member of the National Conference thereby becomes a member of the Sectional Conference unless otherwise stipulated.

Sec. 6. Any member of a Sectional Conference other than the North Central shall be entitled to guest courtesies at the meetings of the North Central Conference upon presentation of his membership card for the current year. Such courtesies shall not be construed as entitling the visiting member to any other privilege than attendance at meetings.

Sec. 7. Any person who desires to endow the permanent educational activities of the Music Educators National Conference may do so by becoming a life member. Life members who qualify as active members shall have all the privileges of that membership.

### ARTICLE VI—AMOUNT OF DUES

Section 1. Dues for active members shall be \$3.00 annually payable on January 1st of each year, one dollar of which shall be for one year's subscription to the official organ.

Sec. 2. Dues of associate members shall be \$2.00 annually, payable on January 1st of each year.

Sec. 3. Dues of contributing members shall be a minimum of \$10.00 annually, payable on January 1st of each year, one dollar of which shall be for one year's subscription to the official organ.

Sec. 4. Dues for life membership shall be \$100.00, payable to the treasury of the National Conference.

Sec. 5. No person shall be entitled to the privileges of active, contributing or associate membership until the dues for the current year shall have been paid.

## ARTICLE VII—APPORTIONMENT OF DUES

Section 1. Dues of active members shall be paid annually to the treasurer of the North Central Conference, who shall provide for a subscription to the official organ at \$1.00—retain seventy-five cents for current expenses of the North Central Conference and remit \$1.25 to the National Conference for its current expenses and permanent educational activities.

Sec. 2. Dues of associate members shall be paid annually to the treasurer of the North Central Conference and shall remain in the treasury of that Conference, except that in years when the National meetings are held the dues shall be forwarded to the National Conference.

Sec. 3. Dues of contributing members shall be paid to the Treasurer of the North Central Conference. Three dollars of the total amount shall be apportioned for active membership as provided in Article VII, Section 1, and the balance shall be forwarded to the treasury of the National Conference unless the member stipulates that it be paid to the Sectional Conference.

Sec. 4. Per capita active membership dues of qualified life members shall be paid to the North Central Conference from the endowment fund income of the National Conference.

## ARTICLE VIII—OFFICERS

Section 1. The officers of the North Central Conference shall consist of a President, a First Vice-President, a Second Vice-President, a Secretary, a Treasurer and four Directors. The office of Treasurer shall be automatically filled by the Executive Secretary of the National Conference. These officers and directors and the two members representing the North Central Conference on the Board of Directors of the National Conference as provided in Section 5 shall constitute the Executive Committee of the North Central Conference.

Sec. 2. The term of office for President, First Vice-President, Second Vice-President, Secretary shall be for two (2) years or until their successors are duly elected and have qualified. None of the officers mentioned in this section may hold the same office for two (2) consecutive terms.

Sec. 3. The term of office for Directors shall be four years. Two members shall be elected in 1931 and two members at each Biennial Business Meeting thereafter.

Sec. 4. The term of office for representatives of the North Central Conference on the Board of Directors of the National Conference as provided for in the Constitution of the National Conference shall be four years. The retiring President of the North Central Conference shall automatically become a member of the National Board to succeed the National Director whose four-year term expires with the end of the current Conference year.

Sec. 5. The State Advisory Chairmen are to be the same personnel as selected by the National Conference. On the expiration of their term in the National organization, their duties shall continue with the North Central Conference until the next meeting of the North Central Conference. Members newly appointed by the National Conference shall not begin their duties for the North Central Conference until after the North Central Conference meeting following their appointment.

## ARTICLE IX—ELECTIONS

Section 1. Prior to the official opening of the Conference, the Executive Committee shall prepare a list of fourteen candidates for the Nominating Committee. This list shall be presented to the Conference at its first formal session, at which time the Conference shall elect from this list a Nominating Committee of seven. The vote shall be counted and the result announced within four hours. In case of a tie for any two or more persons, the Executive Committee shall decide the tie vote.

Sec. 2. At the Biennial Business Meeting the Nominating Committee shall present for election the names of two candidates each for President, First Vice-President, Second Vice-President, Secretary, the members to be elected as directors and the member to be elected to represent the North Central Conference as a member of the Board of Directors of the National Conference. The election shall be held at this meeting.

Sec. 3. Election shall be by ballot, and the majority of votes cast shall be required to elect.

## ARTICLE X—MEETINGS

Section 1. The North Central Conference shall meet biennially between the dates of February 15 and June 1 of each odd year. The Executive Committee shall determine the exact time. The Biennial Business Meeting shall be held upon the day immediately preceding the closing day of the conference. Twenty active members shall constitute a quorum.

Sec. 2. The Executive Committee shall meet at the call of the President or at the joint request of not less than three members of the Executive Committee.

## ARTICLE XI—AMENDMENTS

The constitution may be amended by a two-thirds vote at the Biennial Business Meeting provided formal notice of such contemplated action shall have been given the active members at

least sixty (60) days before it is to be acted upon; further, the Constitution may be amended by a two-thirds vote at the Biennial Business Meeting provided the proposed amendment receives the unanimous approval of the Executive Committee and formal notice of the contemplated action shall have been given the active members at least twenty-four (24) hours before it is submitted for vote.

### BY-LAWS

#### ARTICLE I—DUTIES OF OFFICERS

*Section 1.* The Executive Committee shall be entrusted with the general management of the North Central Conference including all matters of general policy, oversight of the program, decision as to time and place of meeting, and, in case of vacancies, the appointment of substitutes pending the election of officers at the next meeting of the conference. They shall deal with all questions growing out of interrelations between the National and North Central Conference.

*Sec. 2.* The President shall preside at all meetings of the Conference and of the Executive Committee, shall appoint all committees with the approval of the Executive Committee with the exception of the Advisory Committees from the various states and the Nominating Committee (which committees are provided for in the Constitution) and shall, in consultation with the Executive Committee, prepare the program for the Biennial Meeting of the Conference.

*Sec. 3.* The First Vice-President shall assume the duties of the President in case of his disability or absence. This officer shall assume leadership of the State Advisory Committees in membership campaigns and other duties assigned to the state committees.

*Sec. 4.* The Second Vice-President shall assist the First Vice-President in his duties and assume all of his duties in case of disability or absence of the First Vice-President.

*Sec. 5.* The Secretary shall keep records of the proceedings of the North Central Conference and of all meetings of the Executive Committee and shall take or cause to be taken full notes of the principal discussions and secure copies of papers read at all sessions of the Conference.

*Sec. 6.* The Treasurer shall collect all dues, shall pay all bills approved by the Executive Committee and signed by the President, and shall submit an audited report of all receipts and disbursements at the Biennial Business Meeting and in the years when the Conference does not meet he shall submit an audited report to the Executive Committee. The fee for the auditing of reports shall be paid by the Conference.

*Sec. 7.* The Advisory Committee of the various states shall cooperate in such activities as may be delegated to it by the Executive Committee.

#### ARTICLE II—STANDING COMMITTEES

*Section 1.* The Standing Committees shall be determined by the President and Executive Committee as needs arise.

#### ARTICLE III—AMENDMENTS

The By-Laws may be altered or amended in the same manner as provided in Article XI of the Constitution.

# Northwest Music Educators Conference

## CONSTITUTION

(Amended 1931, 1935)

### ARTICLE I—NAME

This organization shall be known as the Northwest Music Educators Conference. Its area shall include Idaho, Montana, Oregon, Washington, Alaska, Alberta and British Columbia, Canada.

### ARTICLE II—OBJECT

Its object shall be mutual helpfulness and promotion of good music through the instrumentality of the public schools.

### ARTICLE III—UNITED CONFERENCES

The Northwest Conference in affiliation with the United Conferences is an integral part of the Music Educators National Conference. Any change lawfully made in the Constitution and By-Laws of the National body will automatically become binding on the Sectional Conference and will become immediately effective; thus, making invalid any provision of the Sectional Conference that conflicts with that of the National.

### ARTICLE IV—MEMBERSHIP

Section 1. Membership shall be Active, Associate, Honorary, Contributing and Life.

Sec. 2. Any person actively interested in public school music may become an active member of the Northwest Conference upon payment of the prescribed dues. Active members whose dues are fully paid shall have the privilege of voting and holding office; shall be entitled to an annual subscription to the official organ, and shall have the privilege of purchasing a copy of the current Conference Yearbook at a special price to be determined by the Executive Committee of the National Conference.

Sec. 3. Associate members shall have the privilege of attending all meetings, but shall have no vote, nor hold office, nor take part in discussions, nor shall they be entitled to a subscription to the official organ nor have the privilege of purchasing at a special price a copy of the Conference Yearbook.

Sec. 4. Any person interested in public school music, who desires to contribute to the support of the Northwest Conference may do so, and thereby become a contributing member. Contributing members who qualify as active members shall have all the privileges of that membership.

Sec. 5. Any person who desires to endow the permanent educational activities of the Music Educators National Conference may do so by becoming a life member. Life members who qualify as active members shall have all privileges of that membership, which shall extend to the Northwest Conference in accordance with the provisions of the National constitution.

Sec. 6. Membership in the Northwest Music Educators Conference automatically includes membership of the same type in the Music Educators National Conference.

### ARTICLE V—AMOUNT OF DUES

Section 1. The dues for active members shall be \$3.00 annually of which \$1.00 shall be for one year's subscription to the official organ.

Sec. 2. The dues for associate members shall be \$2.00 annually.

Sec. 3. The dues for contributing members shall be a minimum of \$10.00 annually, of which \$1.00 shall be for one year's subscription to the official organ.

Sec. 4. Dues for life membership shall be one hundred dollars (\$100.00), payable to the treasury of the National Conference.

Sec. 5. All dues shall be payable on or before January 1st of each year and no person shall be entitled to the privileges of associate, active or contributing membership until the dues for the current year shall have been paid.

### ARTICLE VI—APPORTIONMENT OF DUES

Section 1. Dues of active members shall be paid to the treasurer of the Northwest Conference who shall provide for a subscription to the official organ at \$1.00, retain seventy-five cents for current expenses of the Conference and remit \$1.25 to the National Conference for its current expenses and permanent educational activities.

Sec. 2. Dues of associate members shall be paid annually to the treasurer of the Northwest Conference and shall remain in the treasury of that Conference, except that in years when the National meetings are held the dues shall be forwarded to the National Conference.

Sec. 3. Dues of contributing members shall be paid to the Treasurer of the Northwest Conference. Three dollars of the total amount shall be apportioned for active memberships as provided in Article VI, Section 1, and the balance shall be forwarded to the treasury of the National Conference unless the member stipulates it shall be paid to the Sectional Conference.

Sec. 4. Per capita active membership dues of qualified life members shall be paid to the Northwest Conference from the endowment fund income of the National Conference.

Sec. 5. Dues for all classes of memberships may be collected by or remitted to the National Conference headquarters office, if such procedure be deemed advisable or expedient. The headquarters office shall in each such case act as agent for the treasurer of the Northwest Conference, to whom the headquarters office shall make report of payments or collections, together with remittances of the Sectional Conference share of the amount received.

#### ARTICLE VII—OFFICERS

Section 1. The officers of the Northwest Conference shall consist of a President, First Vice-President, Second Vice-President, Secretary, Treasurer, Auditor, and two Directors. These officers with the retiring President and two members elected to represent the Northwest Conference as members of the Board of Directors of the National Conference, shall constitute the Executive Committee of the Northwest Conference.

Sec. 2. The term of office for the President, First Vice-President, Second Vice-President, Secretary, Treasurer, and Auditor shall be two (2) years, or until their successors are duly elected. With the exception of the Second Vice-President, Treasurer, and Auditor, none of the above mentioned officers shall hold the same office for two (2) consecutive terms.

The term of office of the directors shall be four years, except that of the directors chosen at the first election following the adoption of this Constitution, when one director shall be elected for a term of two (2) years, and the other for a term of four (4) years.

Sec. 3. These Directors shall propose the names of active members from each state of the Northwest Conference as members of the Advisory Committees of their respective states.

Sec. 4. In addition to the Executive Board there shall be an Advisory Council consisting of Past Presidents and not more than two members from each state of the Conference, these to be appointed by the President.

#### ARTICLE VIII—ELECTION OF OFFICERS

Section 1. The officers shall be nominated by the Nominating Committee consisting of seven members to be elected from a list of fifteen eligible members, said list to be submitted to the Conference by the Executive Committee on the opening day of the Biennial Meeting. Each voter shall write seven names in his ballot. All ballots are to be deposited with the Treasurer of the Conference on the first day of the Biennial Meeting. The Executive Committee shall count the ballots and announce the results not later than the general session on the following day. The seven members receiving the highest number of votes shall be declared the Nominating Committee. In case of tie vote, the Executive Committee shall decide the election.

The Nominating Committee shall nominate two members of the Northwest Conference for each selective office of the Conference.

Sec. 2. The election of officers shall take place at the Biennial Meeting of the Northwest Conference. The majority of all votes cast is required to elect.

#### ARTICLE IX—MEETINGS

Section 1. The Northwest Conference shall meet biennially between the dates of February 15 and July 15th, at the discretion of the Executive Committee. The Biennial Business Meeting shall be held upon the day preceding the closing day of the Conference. One-tenth of the active members shall constitute a quorum for the transaction of the business of the Biennial Business Meeting.

Sec. 2. The Executive Committee shall meet at the place of the Biennial Meeting of the Northwest Conference or at the call of the President, or at the call of the Secretary when the Secretary is requested to do so by not less than three (3) members of the Executive Committee. A quorum of five (5) members of the Executive Committee is required for the transaction of business.

#### ARTICLE X—AMENDMENTS

The Constitution and By-Laws may be altered by two-thirds vote at the Biennial Business Meeting, providing formal notice of such contemplated action shall have been given to the



active members at least sixty (60) days before it is acted upon; furthermore, the Constitution and By-Laws may be altered or amended by a two-thirds vote, at the Biennial Business meeting, providing the proposed amendment receives the unanimous approval of the Executive Committee, and formal notice of a contemplated action shall have been given the active members at least twenty-four (24) hours before it is acted upon.

#### BY-LAWS

Section 1. The President shall preside at meetings of the Conference and of the Executive Committee; shall appoint committees with exception of Advisory Committee from the States and the Nominating Committee (which committees are provided for in the Constitution), and shall, in consultation with the Executive Committee, prepare the program for the Biennial Meeting of the Conference.

Sec. 2. It shall be the duty of the First Vice-President to assume the duties of the President in case of the disability or absence of the President.

Sec. 3. The Second Vice-President shall be the Chairman of a standing Committee on Publicity. He shall keep a list of members and their addresses, and shall prepare all material for publication in the printed copy of the Conference Yearbook.

Sec. 4. The Secretary shall keep due record of the Proceedings of the Biennial Meeting of the Northwest Conference and of all the meetings of the Executive Committee, and shall take full notes of the principal discussions and secure copies of the papers read at all the sessions of the Conference.

Sec. 5. The Treasurer shall receive and collect all dues, shall pay all bills approved by the Executive Committee and signed by the President, and shall report all receipts and disbursements annually; said report to be made at the Biennial Meeting of the Northwest Conference and in the intervening years to the Executive Committee. The Treasurer shall be adequately bonded at the expense of the Conference.

Sec. 6. The Auditor shall audit all bills and the accounts of the Treasurer, and shall report his findings in writing at the call of the Executive Committee.

Sec. 7. The Board of Directors shall deal with all questions growing out of interrelations between the National and Sectional Conferences, such as the establishment of boundaries of the Sectional Conferences, and the time and place of meeting of both the National and Sectional Conferences. It may also consider matters of general policy concerning the National Conference and other questions referred to it by the Executive Committee.

Sec. 8. Standing Committees shall be appointed by the Executive Committee, to include Publicity, Transportation, and Local Arrangements.

Sec. 9. To the Executive Committee shall be entrusted the general management of the Northwest Conference, including final decision as to the time and place of meeting, oversight of the program, and, in case of vacancies, the appointment of substitutes pending the election of officers at the next Biennial Meeting of the Conference.

# Southern Conference for Music Education

## CONSTITUTION

(Amended 1931, 1935)

### ARTICLE I—NAME

This organization shall be known as the Southern Conference for Music Education.

### ARTICLE II—PURPOSE

Section 1. Its purpose shall be to improve music conditions in our territory, especially through the instrumentality of the private teachers, public schools, normal schools, colleges and universities.

Sec. 2. Its policy shall be to work in close coöperation with the Music Educators National Conference and the various Sectional Conferences.

Sec. 3. Any change lawfully made in the Constitution and By-Laws of the Music Educators National Conference will automatically become binding on this Conference and will immediately render invalid any provisions of this Conference that conflict with the National body.

### ARTICLE III—TERRITORY

Its sphere of influence and operation shall be construed to include Alabama, District of Columbia, Florida, Georgia, Kentucky, Louisiana, Maryland, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, West Indies, West Virginia, Cuba and the Canal Zone.

### ARTICLE IV—MEMBERSHIP

Section 1. Membership shall be in one of five classes: Associate, Active, Contributing, Honorary, or Life.

Sec. 2. Any person actively engaged in music education may become an active member of the Southern Conference for Music Education upon payment of the dues prescribed hereinafter. Active members shall have the privilege of holding office, of voting; they shall be entitled to an annual subscription to the official organ and shall have the privilege of purchasing a copy of the current Conference Yearbook at a special price to be determined by the Executive Committee of the National Conference.

Sec. 3. Any person interested in music education, but not actively engaged therein, may become an associate member of the Southern Conference for Music Education upon payment of the dues prescribed hereinafter. Associate members shall not hold office, nor vote, nor receive the official organ, nor shall they be entitled to a copy of the current Conference Yearbook at a special price to be determined by the Executive Committee of the National Conference.

Sec. 4. The contributing membership shall be open to any interested individual or organization. Contributing members in good standing shall have all the rights and privileges of active members.

Sec. 5. Honorary membership shall be accomplished in the following manner: Names of persons proposed for Honorary Membership shall be presented to the Executive Committee by an active member at least twenty-four hours previous to the Sectional Business Meeting. If the person receives a majority vote at the Business Meeting he shall be enrolled as an honorary member.

Sec. 6. Active or contributing membership may be accomplished by the payment of the dues hereinafter prescribed. Anyone who desires to endow the permanent activities of the Music Educators National Conference may do so by becoming a life member.

Sec. 7. Active and contributing members shall be members of the Music Educators National Conference, as provided in Article IV, Sections 4 and 6.

### ARTICLE V—DUES

Section 1. All dues shall be payable on January first of each year.

Sec. 2. Dues for active members shall be \$3.00 annually.

Sec. 3. Dues for associate members shall be \$2.00 annually.

Sec. 4. Dues for contributing members shall be a minimum of \$10.00 annually.

Sec. 5. Dues for life membership shall be one hundred dollars (\$100.00) payable to the treasury of the National Conference.

Sec. 6. There shall be no dues for honorary members.

Sec. 7. No person shall be entitled to the privileges of active or contributing membership until his dues for the current year shall have been paid.

### ARTICLE VI—APPORTIONMENT OF DUES

Section 1. Dues of active members in the Southern Conference for Music Education shall be paid to the Treasurer of this Conference who shall, after providing for a subscription to the official organ at \$1.00 retain 75 cents for the current expenses of this Conference and remit \$1.25 to the National Conference for current expenses and permanent educational activities.

Sec. 2. Dues of associate members shall be paid to the Treasurer of this Conference and shall remain in the treasury of this Conference except that in the years when the National meetings are held the dues shall be forwarded to the National Conference Treasurer.

Sec. 3. Dues of contributing members shall be paid to the Treasurer of this Conference who shall apportion \$3.00 of the total amount for the active membership as provided in Article VI, Sec. 1, and the balance shall be forwarded to the Treasurer of the National Conference unless the contributing member specifies that it is to remain with this Conference.

Sec. 4. Per capita active membership dues of life members shall be paid to the Southern Conference treasury by the National treasury from the interest received from the life membership endowment fund.

#### ARTICLE VII—GOVERNMENT

Section 1. The government of the Conference shall be vested in an Executive Board which shall consist of the Officers, two Directors elected as hereinafter provided, and the outgoing President.

Sec. 2. The Officers of the Southern Conference for Music Education shall consist of a President, a First Vice-President, a Second Vice-President, a Secretary, and a Treasurer. The office of Treasurer shall be automatically filled by the Executive Secretary of the National Conference. The term of each elected officer shall be from June 1 following the biennial business meeting until May 31 of the second year thereafter, or until succeeding officers shall have been elected and qualified.

Sec. 3. The Directors shall hold office for four years or until their successors are elected; one Director shall be elected at each Biennial Business Meeting, commencing in 1927. The Directors shall represent the Conference on the Board of Directors of the Music Educators National Conference.

Sec. 4. No Officer except the Treasurer shall hold the same office for two (2) consecutive terms.

#### ARTICLE VIII—ELECTIONS

Section 1. The Executive Board shall appoint, on the first day of each Biennial Meeting, a Nominating Committee of five (5) members. This committee shall nominate two members for each elective office, and shall announce the names of the nominees at the Biennial Business Meeting, at which time other nominations may be made from the floor. The election shall be by ballot. A majority of all votes cast shall be required for election.

#### ARTICLE IX—MEETINGS

Section 1. Beginning in 1927, the Conference shall meet biennially between the dates of January first and June first.

Sec. 2. The Biennial Business Meeting of the Conference shall be held on the second day of the session.

Sec. 3. Meetings of the Executive Board shall be held at the call of the President or on the written request of three or more members of the Board. Four members shall constitute a quorum in transacting the business of the Board.

#### ARTICLE X—AMENDMENTS

Section 1. The Constitution and By-Laws may be altered or amended only at the Biennial Business Meeting and only by a two-thirds (2/3) majority of those present and voting. Amendments shall be presented at the first business meeting of any Biennial Meeting, and shall be acted on at any regular business meeting on any subsequent day of the session.

#### BY-LAWS

Section 1. The President shall preside at all meetings of the Conference and of the Executive Board; shall appoint committees; shall exercise general supervision over the other officers; and shall, in consultation with the Executive Board, prepare the program for the Biennial Meeting of the Conference.

Sec. 2. The First Vice-President shall assume the duties of the President in case of the disability or absence of the President, and shall assume active leadership of the State Chairmen in the matter of membership promotion and other duties assigned to the State Chairmen.

Sec. 3. The Second Vice-President shall assume the duties of the President in case of the disability or absence of the President and the First Vice-President.

Sec. 4. The Secretary shall keep due record of the proceedings of the Biennial Meeting and of the meetings of the Executive Board; shall take full notes of the principal discussions; and shall secure copies of all papers read at all of the meetings of the Conference.

Sec. 5. The Treasurer shall receive and collect all membership dues and other moneys due the Southern Conference; he shall pay all authorized bills; he shall prepare the official membership list of this Conference; he shall present at the Biennial Business Meeting a preliminary report of the financial condition of the Conference and a final report, duly audited by a professional accountant for publication in the Conference Yearbook. The fee for the professional audit shall be paid by the Conference.

Sec. 6. The Executive Board shall have jurisdiction over all matters of general policy; and shall have the power to fill vacancies either from its own membership or from the Conference at large.

# Southwestern Music Educators Conference

## CONSTITUTION (Amended 1931, 1935)

### ARTICLE I—NAME

This organization shall be known as the Southwestern Music Educators Conference. Its area shall include the following states: Missouri, Kansas, Colorado, Oklahoma, Arkansas, Texas, Utah, Wyoming, and New Mexico, and such other states as may desire to affiliate, such affiliation to be approved by the Board of Directors of the National Conference.

### ARTICLE II—OBJECT

Its object shall be mutual helpfulness and promotion of good music through the instrumentality of the schools and other educational institutions.

### ARTICLE III—UNITED CONFERENCES

The basis of this Constitution is the 1926 revision of the Constitution of the National Conference which, in turn, is based on plan of union and affiliation between the National Conference and existing and projected Sectional Conferences. Any Sectional Conference becomes a member of the United Conference upon acceptance of plan of union, including distribution of dues as embodied in this Constitution. Any change lawfully made in the Constitution and By-Laws of the National body, pertaining to membership, dues, or any other matters having to do with the relationship of the Southwestern Conference to the National Conference or the administration of the National Conference, will automatically become binding on the Sectional Conference, and will become immediately effective; thus making invalid any provision of the Sectional Conference that conflicts with that of the National.

### ARTICLE IV—MEMBERSHIP

Section 1. Membership shall be Active, Associate, Contributing, and Life.

Sec. 2. Any person actively interested in public school music may become an active member of the Southwestern Conference upon the payment of the prescribed dues. Active members whose dues are fully paid shall have the privilege of voting and holding office; shall be entitled to an annual subscription to the official organ; and shall have the privilege of purchasing a copy of the current Conference Yearbook at a special price to be determined by the Executive Committee of the National Conference.

Sec. 3. Any person interested in public school music, but not actively engaged therein, who lives in, or in the vicinity of, the city in which the biennial meeting shall be held, may become an associate member of the Southwestern Conference upon payment of the prescribed dues. Associate members shall have the privilege of attending all meetings but shall have no vote, nor hold office, nor take part in discussions, nor shall they be entitled to a subscription to the official organ, nor have the privilege of purchasing at a special price a copy of the Conference Yearbook.

Sec. 4. Any person interested in public school music who desires to contribute to the support of the Southwestern Conference may do so, and thereby become a contributing member. Contributing members who qualify as active members shall have all the privileges of that membership.

Sec. 5. Any person who desires to endow the permanent educational activities of the Music Educators National Conference may do so by becoming a life member. Life members who qualify as active members shall have all the privileges of that membership.

Sec. 6. All members of Sectional Conferences are members of the National Conference. Any person becoming a member of the National Conference shall be assigned to the section in which he resides unless he desires otherwise.

### ARTICLE V—AMOUNT OF DUES

Section 1. Dues for active members shall be \$3.00 annually. Dues are payable on January 1st of each year.

Sec. 2. Dues for associate members shall be \$2.00 annually.

Sec. 3. The dues of contributing members shall be ten dollars (\$10.00), one dollar of which shall be for one year's subscription to the official organ, payable on January 1st.

Sec. 4. Life membership dues shall be one hundred dollars (\$100.00), payable to the treasury of the National Conference.

Sec. 5. No person shall be entitled to the privileges of active, contributing or associate membership until the dues for the current year shall have been paid.

### ARTICLE VI—APPORTIONMENT OF DUES

Section 1. Dues of active members shall be \$3.00 annually, payable January 1st to the Treasurer of the Southwestern Conference, \$1.00 of which shall be for one year's subscription

to the official organ. The Treasurer shall retain seventy-five cents for current expenses of the Southwestern Conference, and remit \$1.25 to the National Conference for its current expenses and permanent educational activities.

Sec. 2. Dues of associate members shall be paid annually to the Treasurer of the Southwestern Conference, and shall remain in the treasury of that Conference, except that in years when the National meetings are held the dues shall be forwarded to the National Conference.

Sec. 3. Dues of contributing members shall be paid to the Treasurer of the Southwestern Conference. Three dollars of the total amount shall be apportioned for active membership as provided in Article VI, Section 1, and the balance shall be forwarded to the treasury of the National Conference.

Sec. 4. Per capita active membership dues of life members shall be paid from interest accruing from the endowment fund of the National Conference, in accordance with the provisions of the National constitution.

Sec. 5. Dues for all classes of memberships may be collected by or remitted to the National Conference headquarters office, if such procedure be deemed advisable or expedient. The headquarters office shall in each such case act as agent for the treasurer of the Southwestern Conference, to whom the headquarters office shall make report of payments or collections, together with remittances of the Sectional Conference share of the amount received.

#### ARTICLE VII—OFFICERS AND BOARD OF DIRECTORS

Section 1. The officers of the Southwestern Conference shall consist of a President, First Vice-President, Second Vice-President, Secretary and Treasurer. The Executive Committee shall consist of these officers, the retiring President *ex officio*, and two Directors. The two Directors shall also serve as representatives of the Southwestern Conference on the National Board of Directors.

Sec. 2. The term of office for the President, First Vice-President, Second Vice-President, Secretary and Treasurer shall be two (2) years, or until their successors are duly elected and have qualified. With the exception of the Treasurer, none of the above mentioned officers shall hold the same office for two (2) consecutive terms.

Sec. 3. The term of office for the Directors shall be four years. One member shall be elected in 1931, and one member at each Biennial Business Meeting thereafter.

Sec. 4. The State Advisory Chairmen are to be the same personnel as selected by the National Conference. On the expiration of their term in the National organization, their duties shall continue with the Southwestern Conference until the next meeting of the Southwestern Conference. Members newly appointed by the National Conference shall not begin their duties for the Southwestern Conference until after the Southwestern Conference meeting following their appointment.

#### ARTICLE VIII—ELECTION OF OFFICERS

Section 1. The officers shall be nominated by the Nominating Committee consisting of seven members, to be elected from a list of fifteen eligible members, said list to be submitted to the Conference by the Executive Committee on the opening day of the Biennial Meeting. Each voter shall write seven names on his ballot. All ballots are to be deposited with the Treasurer of the Conference before the close of the first day of the Biennial Meeting. The Executive Committee shall count the ballots and announce the results not later than the general session on the following day. The seven members receiving the highest number of votes shall be declared the Nominating Committee. In case of a tie vote, the Executive Committee shall decide the election.

The Nominating Committee shall nominate two members of the National Conference for each elective office of the Conference.

Sec. 2. The election of officers shall take place at the biennial meeting of the Southwestern Conference. The majority of all votes cast is required to elect.

#### ARTICLE IX—MEETING

Section 1. The Southwestern Conference shall meet biennially between the dates of February 15th and July 15th, at the discretion of the Executive Committee. The Biennial Business Meeting shall be held upon the day preceding the closing day of the Conference. Twenty active members shall constitute a quorum for the transaction of the business of the Biennial Business Meeting.

Sec. 2. The Executive Committee shall meet at the time of the Biennial Meeting of the National Conference and at the time of the Biennial Meeting of the Southwestern Conference or at the call of the President or at the call of the Secretary upon a joint request of not less than three members of the Executive Committee.

## ARTICLE X—AMENDMENTS

The Constitution may be altered or amended by a two-thirds vote at the Biennial Business Meeting or at the time of the Biennial Meeting of the National Conference, providing formal notice of such contemplated action shall have been given the active members at least sixty (60) days before it is acted upon; further, the Constitution may be altered or amended by a two-thirds vote at the Biennial Business Meeting, providing the proposed amendment receives the unanimous approval of the Executive Committee, and formal notice of a contemplated action shall have been given the active members at least twenty-four hours before it is acted upon.

## BY-LAWS

## ARTICLE I—DUTIES OF OFFICERS

Section 1. The President shall preside at all meetings of the Conference and of the Executive Committee, shall appoint Committees, except the Nominating Committee (which Committee is provided for in the Constitution), and shall, in consultation with the Executive Committee, prepare the program for the Biennial Meeting of the Conference.

Sec. 2. It shall be the duty of the First Vice-President to assume the duties of the President in case of disability or absence of the President.

Sec. 3. The Second Vice-President shall be the Chairman of a standing Committee on Publicity. He shall keep a list of members and their addresses, and shall prepare all material for publication in the printed copy of the Conference Yearbook.

Sec. 4. The Secretary shall keep due record of the proceedings of the Biennial Meeting and of any other meeting of the Southwestern Conference and of all meetings of the Executive Committee; and shall take full notes of the principal discussions and secure copies of papers read at all sessions of the Conference.

Sec. 5. The Treasurer shall receive and collect all dues, shall pay all bills approved by the Executive Committee and signed by the President, and shall submit an audited report of all receipts and disbursements at the Biennial Business Meeting and, in the years when the Conference does not meet, he shall submit an audited report to the Executive Committee. The fee for the auditing of reports shall be paid by the Conference.

Sec. 6. To the Executive Committee shall be entrusted the general management of the Southwestern Conference, including final decision as to the time and place of meeting, oversight of the program, and in case of vacancies, the appointment of substitutes pending the election of officers at the next Biennial Meeting of the Conference.

## ARTICLE II—STANDING COMMITTEES

Section 1. There shall be the following Standing Committees, each to consist of three (3) members:

1. The Committee on Transportation.
2. The Committee on Legislation.
3. The Committee on Statistics.

## ARTICLE III—DUTIES OF STANDING COMMITTEES

Section 1. The Committee on Transportation in cooperation with the office of the Executive Secretary shall have charge of all arrangements for transportation, the securing of concessions from transportation companies, and the preparation of suitable time-tables and routings.

Sec. 2. The Committee on Legislation shall have charge of the preparation of such legislation as the Conference may from time to time desire; shall inform itself of such legislation as is contemplated, either statewide or nationally, which will affect the Conference directly or indirectly, and report its findings to the Executive Board and, at the Biennial Business Meeting, make a report to the Conference.

Sec. 3. The Committee on Statistics shall cooperate with the office of the Executive Secretary in the collection of all data relating to the practice of school music and its preparation for circulation among the members of the Conference.

## ARTICLE IV—AMENDMENTS

The By-Laws may be altered or amended in the same manner as provided in Article X of the Constitution.

# National School Band Association

## CONSTITUTION

(Adopted 1933; Amended 1935)

### ARTICLE I—NAME

The name of this organization shall be the National School Band Association.

### ARTICLE II—PURPOSE

The purpose of this organization shall be (a) To foster and promote the establishment of school bands and the development and improvement of instrumental music in the schools, in cooperation with the Music Educators National Conference and the National School Orchestra Association; (b) To encourage good fellowship, sportsmanship and cooperation within and between member bands through the promotion of contest and festival activities; (c) To bring before the educational authorities the value of instrumental music study, training and experience, through the instrumentality of school bands and other media, as an important adjunct to modern education; (d) To develop units of vital service in the life of each community and bring the citizens into closer relationship with their schools.

### ARTICLE III—MEMBERSHIPS

*Section 1. Organization Membership.* Any school band in the United States or its territories, of or below high school rank, shall be eligible to Band Organization membership in the National School Band Association upon payment of the current annual dues of Five Dollars.

*Sec. 2. Active Membership.* (a) Any band leader, instrumental Supervisor, or teacher of band instruments shall be eligible to Active Membership upon payment of the current annual dues of One Dollar. (b) The authorized musical director of a band holding an Organization Membership shall be entitled to all rights and privileges of Active Membership without payment of further fee. (c) Active membership shall include the right to hold office, and all other rights and privileges of the Association, including eligibility to election or appointment as a member of the delegate assembly as provided in Article VI.

*Sec. 3. Associate Membership.* Any person interested in the development of school bands may become an Associate Member by paying current annual dues of Two Dollars.

*Sec. 4. Sustaining Membership.* Any person, firm, institution or organization may become a Sustaining Member upon payment of a subscription of not less than Ten Dollars annually.

*Sec. 5. Membership certificates or receipts, duly signed by the Secretary-Treasurer, shall be issued to all members.*

*Sec. 6. Dues for all classes of membership shall be payable annually in advance, on January 1st, for the current calendar year.*

### ARTICLE IV—OFFICERS AND EXECUTIVE COMMITTEE

*Section 1.* The officers of this Association shall be a President, a First Vice-President, who shall be the retiring President, a Second Vice-President, and a Secretary-Treasurer.

*Sec. 2.* The Executive Committee shall consist of the officers named in Section 1, and six directors chosen at large.

*Sec. 3.* The officers and directors shall be elected at the annual meeting provided for in Article 5. Active Membership in the National School Band Association shall be necessary to qualify for any office except that of Secretary-Treasurer.

*Sec. 4.* The terms of office of the President, First Vice-President, Second Vice-President, and Secretary-Treasurer shall be for two years, or until their successors are elected and have qualified. At the annual meeting held in 1935, directors shall be elected as follows:

Two for a term of three years. (1935-36-37)

One for a term of two years. (1935-36)

One for a term of one year. (1935)

In 1936, and annually thereafter, two directors shall be elected for a term of three years.

### ARTICLE V—MEETINGS

*Section 1.* The annual meeting of this Association shall be held during the week of the National Band Clinic held in Urbana, Illinois, in January of each year, unless other time or place, or both, be arranged for by the Executive Committee of the Association, and duly announced by written or printed notice, sent to all members not less than thirty days prior to the date of the meeting.

*Sec. 2.* Special meetings may be called by the President with the approval of a majority of the Executive Committee, or when requested by not less than ten active members in good standing, representing not less than five states. Written or printed notice of any such special meeting must be sent to all members not less than fifteen days prior to the date of the meeting.

### ARTICLE VI—LEGISLATION

*Section 1.* The legislative powers of the Association shall be vested in a delegate assembly.

*Sec. 2.* The Delegate Assembly shall be composed of official delegates from each recognized state association, or other recognized organizations representing the school bands of the state. Such delegates shall be selected by the state organizations in a manner provided by their respective constitutions.

*Sec. 3.* Each state shall be entitled to one delegate for every twenty-five members, or major

fraction thereof, enrolled in its state association, or other recognized organization representing the school bands of the state.

Sec. 4. In case there is no regularly organized state band association or similar organization in a given state, and there are schools in such state desiring to participate in the activities of the National School Band Association, the President of the National School Band Association shall appoint official delegate or delegates to represent the state. Each such state shall be entitled to one delegate for each twenty-five bands, or fraction thereof, represented in the National School Band Association by membership. The President may request a duly appointed committee of other group representing the school bands of the state to nominate candidates for appointment as provided in this section.

Sec. 5. The Delegate Assembly of the National School Band Association shall (a) Elect the officers and members of the Executive Committee provided for in Article IV; (b) Vote on policies proposed by the Executive Committee; (c) Propose and enact legislation and transact such other business as may be required or provided for in the constitution and by-laws.

Sec. 6. Each qualified official delegate shall be entitled to one vote.

#### ARTICLE VII—ELECTIONS

Section 1. On or before the first day of the annual meeting the President shall appoint a Nominating Committee of five members. The Nominating Committee shall prepare and present to the Delegate Assembly the names of candidates for President, First Vice-President (in the event that the President is nominated for re-election), Second Vice-President, Secretary-Treasurer, and the member (or members) at large of the Executive Committee to be elected, as provided in Article IV. Further nomination, if offered, shall be accepted from the floor.

Sec. 2. Election shall be by ballot, and a majority vote shall elect. In case there is but a single candidate for an office, the rules may be suspended with the consent of two-thirds of the delegates present, and the Secretary, or someone else designated by the President, instructed to cast the unanimous ballot for the candidate.

#### ARTICLE VIII—VACANCIES

Section 1. The President, with the consent of two-thirds of the Executive Committee, may make appointments as required to fill a vacancy in any office, in the Executive Committee, or in any standing or special committee. Such appointees shall hold office for the unexpired term, or until their successors are elected or appointed in accordance with the provisions of the constitution and by-laws.

#### ARTICLE IX—QUORUMS

Section 1. Delegate Assembly. A quorum in the delegate assembly shall consist of not less than ten delegates representing not less than five states.

Sec. 2. Executive Committee. A quorum of the Executive Committee shall consist of not less than five members.

#### ARTICLE X—COMMITTEES

Section 1. Contest Committee. All contests sponsored by this Association shall be in charge of a Contest Committee appointed by the President. This Committee shall cooperate with the Committee on Festivals and Contests of the Music Educators National Conference.

Sec. 2. Additional standing or special committees may be appointed by the President with the approval of two-thirds of the members of the Executive Committee.

#### ARTICLE XI—AMENDMENTS

Section 1. This constitution may be amended at any regular annual meeting by a majority vote of the official delegates present, providing that the proposed amendment or amendments shall have been submitted to the Executive Committee at least fifteen days prior to such meeting.

Sec. 2. This constitution may be temporarily amended for the current year by a referendum vote conducted in the following manner: The Secretary, upon direction of the Executive Committee, shall submit to the members of the Association the proposed amendment or contemplated action, which, when approved by not less than two-thirds majority of the members making returns on or before the time limit (fifteen days after mailing), shall automatically be considered a part of the constitution for the current year. Such referendums must be approved by a majority of the delegates at the next following annual meeting before becoming permanently a part of the constitution.

#### BY-LAWS

##### ARTICLE I—DUTIES AND POWERS OF OFFICERS

Section 1. The President shall (a) Preside at all meetings of the Association and at all meetings of the Delegate Assembly, and of the Executive Committee; (b) Enforce the observance of the constitution and by-laws; (c) Call all regular or special meetings as provided in the constitution; (d) He shall exercise general supervision of the affairs of the Association; (e) He shall appoint committees, and shall be ex officio member of all committees; (f) He shall, in consultation with the Executive Committee, prepare the program of the annual meeting; (g) With the concurrence of the Executive Committee he shall have authority to take action or decide cases of emergency when immediate action or decision is necessary in the interests of the Association.

Sec. 2. First Vice-President. It shall be the duty of the First Vice-President to perform all



duties of the President in the event of the absence, disability or resignation of the President, and to assist the President in matters pertaining to the administration and direction of the affairs of this Association.

*Sec. 3. Second Vice-President.* In the event of the absence, disability or resignation of both the President and First Vice-President, it shall be the duty of the Second Vice-President to perform all the duties that would properly devolve upon the President in such instance. The Second Vice-President shall also assist the President in matters pertaining to the administration and direction of the affairs of this Association.

*Sec. 4. Secretary-Treasurer.* The Secretary-Treasurer shall keep the official records of the Association and of the Executive Committee; shall conduct the official correspondence; shall be the custodian of all funds of the Association; shall pay all bills in accordance with the instructions of the Executive Committee. He shall have his records present at all meetings of the Association and of the Executive Committee. He shall keep a list of the members of the Association and shall submit an annual report of the Receipts, disbursements, and funds on hand. Such report when approved by the Executive Committee shall be presented to the delegate assembly at the annual meeting.

#### ARTICLE II—DUTIES AND POWERS OF THE EXECUTIVE COMMITTEE

*Section 1.* The Executive Committee shall cooperate with the President in the administration and direction of the affairs of the National School Band Association as provided in Section 1, Article I, of the By-laws.

*Sec. 2.* The Executive Committee shall interpret the constitution and the by-laws.

*Sec. 3.* The Executive Committee shall serve as a board of arbitration in any matters involving differences or difficulties between members or member groups; shall have the power to suspend any member school for refusal to abide by the regulations of the Association or to accept the rulings of duly constituted authorities, including contest judges.

*Sec. 4.* Any action agreed upon by mail shall be incorporated in the minutes of the next following meeting of the Executive Committee.

#### ARTICLE III—CONTESTS

*Section 1.* All contests and other events sponsored by this Association, including band, solo, ensemble, parade and marching contests, shall be under the general management of the Contest Committee subject to tournament rules and regulations prescribed by the Contest Committee, in cooperation with the Committee on Festivals and Contests of the Music Educators National Conference.

*Sec. 2. Contest Music.* The lists of Band contest music shall be formulated by the Committee on Festivals and Contests of the Music Educators National Conference, with the assistance of the Band Contest Committee of the National School Band Association.

The list of Solo and Ensemble music shall be formulated by the Solo and Ensemble Music Committee of the National School Band Association with the assistance of the Ensemble music division of the Committee on Festivals and Contests of the Music Educators National Conference.

*Sec. 3. Rules.* The contest rules shall be formulated by the Contest Committee of the National School Band Association with the cooperation of the Committee on Festivals and Contests of the Music Educators National Conference.

*Sec. 4. Band Contests.* After the arrangements are completed, the band contests, including the selection of judges (from a list which may be suggested by the officers and Contest Committee of the National School Band Association), shall be under the supervision of the Committee on Festivals and Contests of the Music Educators National Conference.

*Sec. 5. Solo and Ensemble Contests.* The entire responsibility for the Solo, Ensemble, and Marching contests shall be assumed by the National School Band Association through the medium of its Contest Committee or other duly authorized officials or committees.

*Sec. 6. National Contests.* All references to contests in the constitution and by-laws of the National School Band Association shall be construed as referring to National events open to school groups in accordance with the stipulations of the said constitution and by-laws, and of the tournament rules and regulations hereinbefore provided for. While it is understood that the jurisdiction of this Association includes only such national events, all cooperation possible shall be extended to state and sectional groups where such cooperation is desired.

#### ARTICLE IV—SUSPENSIONS

*Section 1.* Any school suspended from the Association in accordance with Section 5 of Article II of the By-Laws may make application for reinstatement. If such application is approved by the Executive Committee, the suspended school shall be entitled to all rights and privileges of membership provided all dues and obligations are paid.

#### ARTICLE V—AMENDMENTS

*Section 1.* The by-laws may be altered or amended in the same manner as that provided in Article XI of the Constitution.

#### ARTICLE VI—PARLIAMENTARY PROCEDURE

*Section 1.* Parliamentary procedure of business meetings shall be governed by Roberts Rules of Order.

# National School Orchestra Association

## CONSTITUTION

### ARTICLE I—NAME

The name of this organization shall be the National School Orchestra Association.

### ARTICLE II—PURPOSE

The purpose of this organization shall be (a) To foster and promote the establishment of school orchestras and the development and improvement of instrumental music in the schools, in coöperation with the Music Educators National Conference and the National School Band Association; (b) To encourage good fellowship, sportsmanship and coöperation within and between member orchestras through the promotion of contest and festival activities; (c) To bring before the educational authorities the value of instrumental music study, training and experience, through the instrumentality of school orchestras and other media, as an important adjunct to modern education; (d) To develop units of vital service in the life of each community and bring the citizens into closer relationship with their schools.

### ARTICLE III—MEMBERSHIPS

Section 1. *Organization Membership.* Any school orchestra in the United States or its territories, of or below high school rank, shall be eligible to Orchestra Organization membership in the National School Orchestra Association upon payment of the current annual dues of Five Dollars.

Sec. 2. *Active Membership.* (a) Any orchestra leader, instrumental Supervisor, or teacher of orchestra instruments shall be eligible to Active Membership upon payment of the current annual dues of One Dollar. (b) The authorized musical director of an orchestra holding an Organization Membership shall be entitled to all rights and privileges of Active Membership without payment of further fee. (c) Active membership shall include the right to hold office, and all other rights and privileges of the Association.

Sec. 3. *Associate Membership.* Any person interested in the development of school orchestras may become an Associate Member by paying current annual dues of Two Dollars.

Sec. 4. *Sustaining Membership.* Any person, firm, institution or organization may become a Sustaining Member upon payment of a subscription of not less than Ten Dollars annually.

Sec. 5. Membership certificates or receipts, duly signed by the Secretary-Treasurer, shall be issued to all members.

Sec. 6. Dues for all classes of membership shall be payable annually in advance, on January 1st, for the current calendar year.

### ARTICLE IV—OFFICERS AND EXECUTIVE COMMITTEE

Section 1. The officers of this Association shall be a President, a First Vice-President, who shall be the retiring President, a Second Vice-President, and a Secretary-Treasurer.

Sec. 2. The Executive Committee shall consist of the officers named in Section 1, and three directors chosen at large.

Sec. 3. The officers and directors shall be elected at the annual meeting provided for in Article 5. Active membership in the National School Orchestra Association shall be necessary to qualify for any office except that of Secretary-Treasurer.

Sec. 4. The terms of office of the President, First Vice-President, Second Vice-President, and Secretary-Treasurer shall be for one year, or until their successors are elected and have qualified. At the annual meeting held in 1933, directors shall be elected as follows: One for a term of three years (1933-34-35); one for a term of two years (1933-34); one for a term of one year (1933).

In 1934, and annually thereafter, one director shall be elected for a term of three years.

### ARTICLE V—MEETINGS

Section 1. The annual meeting of this Association shall be held during the week of the North Central Music Educators Conference or Music Educators National Conference of each year, unless other time or place, or both, be arranged for by the Executive Committee of the Association, and duly announced by written or printed notice, sent to all members not less than thirty days prior to the date of the meeting.

Sec. 2. Special meetings may be called by the President with the approval of two-thirds of the Executive Committee, or when requested by not less than ten active members in good standing, representing not less than five states. Written or printed notice of any such special meeting must be sent to all members not less than fifteen days prior to the date of the meeting.

### ARTICLE VI—LEGISLATION

Section 1. The legislative powers of the Association shall be vested in an assembly of active members of the National School Orchestra Association at the annual meeting. This assembly shall (a) Elect the officers and members of the Executive Committee provided for in Article IV; (b) Vote on policies proposed by the Executive Committee; (c) Propose legislation and transact such other business as may be required or provided for in the constitution and by-laws.

## ARTICLE VII—ELECTIONS

*Section 1.* On or before the first day of the annual meeting the President shall appoint a Nominating Committee of five members. The Nominating Committee shall prepare and present to the assembly of active members the names of candidates for President, Second Vice-President, Secretary-Treasurer, and the member (or members) at large of the Executive Committee to be elected, as provided in Article IV. Further nomination, if offered, shall be accepted from the floor.

*Sec. 2.* Election shall be by ballot, and a majority vote shall elect. In case there is but a single candidate for an office, the rules may be suspended with the consent of two-thirds of the delegates present, and the Secretary, or someone else designated by the President, instructed to cast the unanimous ballot for the candidate.

## ARTICLE VIII—VACANCIES

*Section 1.* The President, with the consent of two-thirds of the Executive Committee, may make appointments as required to fill a vacancy in any office, in the Executive Committee, or in any standing or special committee. Such appointees shall hold office for the unexpired term, or until their successors are elected or appointed in accordance with the provisions of the constitution and by-laws.

## ARTICLE IX—QUORUMS

*Section 1.* A quorum in the annual assembly shall consist of not less than ten active members.

*Sec. 2.* *Executive Committee.* A quorum of the Executive Committee shall consist of not less than four members.

## ARTICLE X—COMMITTEES

*Section 1.* *Contest Committee.* All contests sponsored by this Association shall be in charge of a Contest Committee appointed by the President. This Committee shall cooperate with the Committee on Festivals and Contests of the Music Educators National Conference.

*Sec. 2.* Additional standing or special committees may be appointed by the President with the approval of two-thirds of the members of the Executive Committee.

## ARTICLE XI—AMENDMENTS

*Section 1.* This constitution may be amended at any regular annual meeting by a majority vote of the active members present, providing that the proposed amendment or amendments shall have been submitted to the Executive Committee at least fifteen days prior to such meeting.

*Sec. 2.* This constitution may be temporarily amended for the current year by a referendum vote conducted in the following manner: The Secretary, upon direction of the Executive Committee, shall submit to the members of the Association the proposed amendment or contemplated action, which, when approved by not less than two-thirds majority of the members making returns on or before the time limit (fifteen days after mailing), shall automatically be considered a part of the constitution for the current year. Such referendums must be approved by a majority of the active members at the next following annual meeting before becoming permanently a part of the constitution.

## BY-LAWS

## ARTICLE I—DUTIES AND POWERS OF OFFICERS

*Section 1.* *The President* shall (a) Preside at all meetings of the Association and at all meetings of the Delegate Assembly, and of the Executive Committee; (b) Enforce the observance of the constitution and By-Laws; (c) Call all regular or special meetings as provided in the constitution; (d) He shall exercise general supervision of the affairs of the Association; (e) He shall appoint committees, and shall be ex-officio member of all committees; (f) He shall, in consultation with the Executive Committee, prepare the program of the annual meeting; (g) With the concurrence of the Executive Committee he shall have authority to take action or decide cases of emergency when immediate action or decision is necessary in the interests of the Association.

*Sec. 2.* *First Vice-President.* It shall be the duty of the First Vice-President to perform all duties of the President in the event of the absence, disability or resignation of the President, and to assist the President in matters pertaining to the administration and direction of the affairs of this Association.

*Sec. 3.* *Second Vice-President.* In the event of the absence, disability or resignation of both the President and First Vice-President, it shall be the duty of the Second Vice-President to perform all the duties that would properly devolve upon the President in such instance. The Second Vice-President shall also assist the President in matters pertaining to the administration and direction of the affairs of this Association.

*Sec. 4.* *Secretary-Treasurer.* The Secretary-Treasurer shall keep the official records of the Association and of the Executive Committee; shall conduct the official correspondence; shall denote

all funds of the Association; shall pay all bills in accordance with the instructions of the Executive Committee. He shall have his records present at all meetings of the Association and of the Executive Committee. He shall keep a list of the members of the Association and shall submit an annual report of the receipts, disbursements, and funds on hand. Such report when approved by the Executive Committee shall be presented to the delegate assembly at the annual meeting.

#### ARTICLE II—DUTIES AND POWERS OF THE EXECUTIVE COMMITTEE

Section 1. The Executive Committee shall cooperate with the President in the administration and direction of the affairs of the National School Orchestra Association as provided in Section 1, Article I, of the By-Laws.

Sec. 2. The Executive Committee shall interpret the constitution and the By-Laws.

Sec. 3. The Executive Committee shall serve as a board of arbitration in any matters involving differences or difficulties between members or member groups; shall have the power to suspend any member school for refusal to abide by the regulations of the Association or to accept the rulings of duly constituted authorities, including contest judges.

Sec. 4. Any action agreed upon by mail shall be incorporated in the minutes of the next following meeting of the Executive Committee.

#### ARTICLE III—CONTESTS

Section 1. All contests and other events sponsored by this Association, including orchestra, solo and ensemble, shall be under the general management of the Contest Committee subject to contest rules and regulations prescribed by the Contest Committee, in cooperation with the Committee on Festivals and Contests of the Music Educators National Conference.

Sec. 2. *Contest Music.* The lists of Orchestra contest music shall be formulated by the Committee on Festivals and Contests of the Music Educators National Conference, with the assistance of the Orchestra Contest Committee of the National School Orchestra Association.

The list of Solo and Ensemble music shall be formulated by the Solo and Ensemble Music Committee of the National School Orchestra Association with the assistance of the Ensemble music division of the Committee on Festivals and Contests of the Music Educators National Conference.

Sec. 3. *Rules.* The contest rules shall be formulated by the Contest Committee of the National School Orchestra Association with the cooperation of the Committee on Festivals and Contests of the Music Educators National Conference.

Sec. 4. *Orchestra Contests.* After the arrangements are completed, the *orchestra contests*, including the selection of judges (from a list which may be suggested by the officers and Contest Committee of the National School Orchestra Association), shall be under the supervision of the Committee on Festivals and Contests of the Music Educators National Conference.

Sec. 5. *Solo and Ensemble Contests.* The entire responsibility for the Solo and Ensemble contests shall be assumed by the National School Orchestra Association through the medium of its Contest Committee or other duly authorized officials or committees.

Sec. 6. *National Contests.* All references to contests in the constitution and By-Laws of the National School Orchestra Association shall be construed as referring to National events open to school groups in accordance with the stipulations of the said constitution and By-Laws, and of the contest rules and regulations hereinbefore provided for. While it is understood that the jurisdiction of this Association includes only such national events, all cooperation possible shall be extended to state and sectional groups where such cooperation is desired.

#### ARTICLE IV—SUSPENSIONS

Section 1. Any school suspended from the Association in accordance with Section 5 of Article II of the By-Laws may make application for reinstatement. If such application is approved by the Executive Committee, the suspended school shall be entitled to all rights and privileges of membership provided all dues and obligations are paid.

#### ARTICLE V—AMENDMENTS

Section 1. The By-Laws may be altered or amended in the same manner as that provided in Article XI of the Constitution.

# Music Education Exhibitors Association

## CONSTITUTION

### ARTICLE I—NAME

The name of this organization shall be Music Education Exhibitors Association.

### ARTICLE II—PURPOSE

The purpose of the Music Education Exhibitors Association shall be to effect a non-profit organization through which closer contacts may be maintained between the professional and commercial interests in the music education field; to promote a frank exchange of ideas involving mutual interests; to maintain friendly contacts with fellow-members of this Association; to encourage and co-operate with music associations and music and educational journals in the dissemination of useful and practical knowledge to our mutual benefit; to improve and enlarge the facilities for a better acquaintance by music educators with the merchandise of the Association members.

### ARTICLE III—MEMBERSHIP

Any individual, firm, or corporation that uses space for exhibit purposes at conventions of music educators and that subscribes in letter and spirit to the Constitution and By-Laws of this Association is eligible for election to membership.

### ARTICLE IV—OFFICERS

The officers shall be President, Vice-President, Secretary-Treasurer.

### ARTICLE V—EXECUTIVE BOARD

The Executive Board shall consist of President, Vice-President, Secretary-Treasurer, and four additional members, chosen at large from the membership.

### ARTICLE VI—GOVERNMENT

The government and management of the Association shall be vested in the Executive Board which shall meet upon the call of the President whenever the business of the Association requires it or at the written request of three members of the Executive Board.

### ARTICLE VII—DUTIES OF OFFICERS

The President, or in his absence the Vice-President, shall preside at all meetings of the Association and of the Executive Board. The Secretary-Treasurer, by and with the approval of the Executive Board, shall conduct the correspondence of the Association, issue all notices to members, keep minutes of meetings, collect all monies due the Association and disburse same.

### ARTICLE VIII—MEETINGS

The regular meetings of the Association shall be held annually at the time and place of the Music Educators National Conference or at a Sectional Conference of the Music Educators National Conference to be designated by the Executive Board. Special meetings shall be called at any time by the President or by a majority of the Executive Board or upon request in writing of (ten) members, said meetings to be held at a principal city nearest the headquarters of the majority of the members. Two weeks' notice of such special meetings must be sent by the secretary to all members.

### ARTICLE IX—COMMITTEES

**Auditing.** The President shall appoint an Auditing Committee of three, one of whom shall be a member of the Executive Board, thirty days before the biennial meeting at which elections are held, whose duty it shall be to audit the Secretary-Treasurer's books and accounts and to make a full and complete report to the membership.

**Membership.** The Membership Committee, appointed by the President, shall consist of five whose duty it shall be to receive applications for membership to the Association and make recommendation thereon to the Executive Committee.

**Exhibits.** There shall be an Exhibit Committee consisting of five members, appointed by the President, at least three of whom shall be members of the Executive Board, whose duty it shall be to co-operate with the proper officers and officials of the various education associations at the conventions of which this association exhibits, to obtain mutually satisfactory results from the exhibits. It shall be a further duty of this committee to have charge of the proper setting up of exhibits at the various conventions under the direction of the Executive Board and to insure payment for exhibit space before the exhibit is set up.

### ARTICLE X—AMENDMENTS

Either the Constitution or the By-Laws may be altered or amended by a two-thirds vote of the members present at any regular meeting of the Association, provided the alterations or amendments shall have been proposed in writing at least sixty days prior to the meeting at which

action is taken and due announcement of the proposed action shall have been sent to all members of the Association.

### BY-LAWS

#### ARTICLE I—ELECTION OF OFFICERS

The election of the President, the Secretary-Treasurer, and members of the Executive Board shall take place at the biennial meeting which coincides with that of the Music Educators National Conference. At the first election a Vice-President shall also be elected for a term of two years but thereafter the retiring President shall automatically become Vice-President. The term of office for all officers shall be two years or until their successors are elected but the President shall not be eligible for election to succeed himself. The term of office for members of the Executive Board shall be four years or until their successors are elected but at the first election two of the four members of the Executive Board shall be elected for two years and two of the members of the Executive Board shall be elected for four years. Members of the Executive Board shall not be eligible for election to succeed themselves.

#### ARTICLE II—PROCEDURE FOR ELECTION

Section 1. The President shall appoint, at least two weeks before the biennial meeting, a nominating committee of five members, two of whom shall be members of the Executive Board, whose duty it shall be to submit to the Secretary-Treasurer five days before the meeting the names of its choice for the officers and Executive Board membership to be elected. The Secretary-Treasurer shall be required to see that each member of the Association in good standing receives a copy of these nominations at least twenty-four hours before the meeting takes place.

Sec. 2. The Chairman of the Nominating Committee shall offer the names of the candidates selected by his committee for election. Any member present in good standing may make nomination from the floor. When all nominations are made the election shall be held and the candidates receiving a majority of the votes of the members present and voting shall be declared elected.

#### ARTICLE III—VOTE AND QUORUM

Each member, whether an individual, firm, or corporation, shall be entitled to one vote, and ten members shall constitute a quorum for the transaction of business. No individual, firm, or corporation shall be entitled to more than one membership in the Association.

#### ARTICLE IV—MEMBERSHIP

Section 1. As provided for in the Constitution the Membership Committee shall recommend to the Executive Board all applications for membership. It shall be the duty of the Executive Board to accept or reject such applications. In considering applications for membership the Executive Board shall keep constantly in mind the ideals of our Association: truth and honesty and the fulfillment of every promise in our relations with schools and educators, pride in the confidence our organization enjoys, absence of questionable or unfair competitive methods among our membership, maintenance of highest form of business ethics in our relations with those we serve, and to constantly strive to foster and improve the cordial and friendly relationships that exist among our membership and between our Association and the education association with which we work.

Sec. 2. The Executive Board at its discretion shall offer a limited non-voting membership to exhibitors for one conference.

#### ARTICLE V—DUES

Section 1. The regular dues for membership in the Association shall be \$10.00 annually, payable February first for the current calendar year.

Sec. 2. Dues for limited membership shall be \$5.00 payable upon acceptance.

#### ARTICLE VI—ORDER OF BUSINESS

The official order of business at all meetings of the Association, unless waived by a majority of those present, shall be as follows:

Roll-call.

Reading of the Secretary's minutes of the preceding meeting.

Report of standing committees.

Report of special committees.

Old business.

New business.

Treasurer's report.

Election of officers.

# OFFICERS, DIRECTORS AND COMMITTEES OF THE UNITED CONFERENCES



## *Music Educators National Conference* 1936-1938

### Officers and Executive Committee

*President*—Joseph E. Maddy, Ann Arbor, Mich. (1936-38)

*1st Vice-President*—Herman F. Smith, Milwaukee, Wis. (1936-38)

*2nd Vice-President*—Ada Bicking, Indianapolis, Ind. (1936-38)

#### Members at Large

John W. Beattie, Evanston, Ill. (1934-38)

William Wellington Norton, Flint, Mich. (1934-38)

George Gartlan, Brooklyn, N. Y. (1936-40)

Richard W. Grant, State College, Pa. (1936-40)

#### Executive Secretary

J. V. Buttelman, Chicago, Ill.

### National Board of Directors

#### From the National Conference:

Glenn Gildersleeve, Dover, Del. (1936-40)

Charles B. Righter, Iowa City, Ia. (1934-38)

#### From the California-Western Conference:

Charles M. Dennis, San Francisco, Calif. (1933-37)

Amy Grau Miller, Pasadena, Calif. (1935-39)

#### From the Eastern Conference:

Ralph G. Winslow, Albany, N. Y. (1933-37)

Laura Bryant, Ithaca, N. Y. (1935-39)

#### From the North Central Conference:

William W. Norton, Flint, Mich. (1933-37)

Howler Smith, Detroit, Mich. (1935-39)

#### From the Northwest Conference:

Frances Dickey, Seattle, Wash. (1933-37)

Charles R. Cutts, Billings, Mont. (1935-39)

#### From the Southern Conference:

Mary M. Conway, New Orleans, La. (1935-37)

Lewis L. Stookey, Mobile, Ala. (1935-39)

#### From the Southwestern Conference:

Grace V. Wilson, Wichita, Kansas (1935-37)

George Oscar Bowen, Tulsa, Okla. (1935-39)

### Music Education Research Council

Russell V. Morgan, *Chairman*, Cleveland, Oh (1936-41)

Anne E. Pierce, *Secretary*, Iowa City, Ia. (1934-3)

Clarence C. Birchard, Boston, Mass. (1932-37)

Joseph E. Maddy, Ann Arbor, Mich. (1932-37)

C. M. Tremaine, New York City (1932-37)

Alice Keith, New York City (1933-38)

Max T. Krone, Evanston, Ill. (1933-38)

Osbourne McConathy, Glen Ridge, N. J. (1933-3)

Edward B. Birge, Bloomington, Ind. (1934-39)

Grace Van Dyke More, Greensboro, N. C. (193)

Jacob A. Evanson, Princeton, N. J. (1935-40)

James L. Mursell, New York City (1935-40)

Mabelle Glenn, Kansas City, Mo. (1936-41)

Ernest G. Hesser, New York, N. Y. (1936-41)

John W. Beattie, Evanston, Ill. (1937-42)

Mabel E. Bray, Trenton, N. J. (1937-41)

Marion Flagg, New York, N. Y. (1937-41)

#### To Fill Unexpired Term

Edgar B. Gordon, Madison, Wis. (1936-40)

#### Terms Expiring in 1936:

Peter W. Dykema, New York, N. Y. (1931-36)

Will Earhart, New York, N. Y. (1931-36)

Karl W. Gehrkins, Oberlin, Ohio (1931-36)

#### Terms Expiring in 1935:

Jacob A. Kwalwasser, Syracuse, N. Y. (1930-35)

Edith Rhett Tilton, Detroit, Mich. (1930-35)

Augustus D. Zanzig, Bronxville, N. Y. (1930-35)

### Council of Past Presidents

Karl W. Gehrkins, *Chairman*, Oberlin, Ohio

John W. Beattie, *Secretary*, Evanston, Ill.

Edward B. Birge, Bloomington, Ind.

George Oscar Bowen, Tulsa, Okla.

William Breach, Buffalo, N. Y.

Walter H. Butterfield, Providence, R. I.

Frances E. Clark, Camden, N. J.

Hollis Dann, New York City

Peter W. Dykema, New York City

Will Earhart, Pittsburgh, Pa.

C. A. Fullerton, Cedar Falls, Ia.

Mabelle Glenn, Kansas City, Mo.

Edgar B. Gordon, Madison, Wis.

Henrietta G. Baker Low, Baltimore, Md.

Osbourne McConathy, Glen Ridge, N. J.

Elizabeth C. McDonald, Medina, N. Y.

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Herman F. Smith, Milwaukee, Wis.

# Officers of the Sectional Conferences 1935-1937

## CALIFORNIA-WESTERN SCHOOL MUSIC CONFERENCE

### OFFICERS

(Elected at Pasadena, 1935)

President—Mary E. Ireland, Sacramento, Calif.

1st Vice-President—S. Earle Blakeslee, Ontario, Calif.

2nd Vice-President—Alfred H. Smith, San Diego, Calif.

Secy.-Treasurer—Sylvia Garrison, Oakland, Calif.

Directors—Charles M. Dennis, San Francisco, Calif. (1933-37); Amy Grau Müller, Pasadena, Calif. (1935-39).

## EASTERN MUSIC EDUCATORS CONFERENCE

### OFFICERS

(Elected at Pittsburgh, 1935)

President—George L. Lindsay, Philadelphia, Pa.

1st Vice-President—Laura Bryant, Ithaca, N. Y.

2nd Vice-President—F. Colwell Conklin, Larchmont, N. Y.

Secretary—Elizabeth V. Beach, Syracuse, N. Y.

Treasurer—Clarence Wells, East Orange, N. J.

Directors—Glenn Gildersleeve, Dover, Del. (1933-37); Doris Rayner, East Hartford, Conn. (1935-37)\*; Lee M. Lockhart, Pittsburgh, Pa. (1935-39); John W. Neff, Indiana, Pa. (1935-39); Ralph G. Winslow, Albany, N. Y. (Nat'l Board, 1933-37); Laura Bryant, Ithaca, N. Y. (Nat'l Board, 1935-39).

\* To fill Mr. Lindsay's unexpired term.

## NORTH CENTRAL MUSIC EDUCATORS CONFERENCE

### OFFICERS

(Elected at Indianapolis, 1935)

President—Carol M. Pitts, Omaha, Neb.

1st Vice-President—Hobart H. Sommers, Chicago, Ill.

2nd Vice-President—Orien E. Dalley, Madison, Wis.

Secretary—Ann Dixon, Duluth, Minn.

Treasurer—C. V. Buttelman, Chicago, Ill.

Directors—Effie E. Harman, South Bend, Ind. (1933-37); Charles B. Righter, Iowa City, Ia. (1933-37); William D. Revelli, Ann Arbor, Mich. (1935-39); J. Leon Ruddick, Cleveland, Ohio (1935-39); William W. Norton, Flint, Mich. (Nat'l Board, 1933-37); Fowler Smith, Detroit, Mich. (Nat'l Board, 1935-39).

## NORTHWEST MUSIC EDUCATORS CONFERENCE

### OFFICERS

(Elected at Boise, 1935)

President—Ethel M. Henson, Seattle, Wash.

1st Vice-President—Donald Foltz, Boise, Idaho.

2nd Vice-President—Berenice Barnard, Moscow, Idaho.

Secretary—Andrew Loney, Jr., LaGrande, Ore.

Treasurer—Walter C. Welke, Seattle, Wash.

Auditor—R. F. Goranson, Pocatello, Idaho.

Directors—Helen Hall, Seattle, Wash. (1933-37); Marguerite V. Hood, Helena, Mont. (1935-39); Frances Dickey, Seattle, Wash. (Nat'l Board, 1933-37); Charles R. Curtis, Billings, Mont. (Nat'l Board, 1935-39).

## SOUTHERN CONFERENCE FOR MUSIC EDUCATION

### OFFICERS

(Elected at New Orleans, 1935)

President—Grace Van Dyke More, Greensboro, N. C.

1st Vice-President—E. May Saunders, Murfreesboro, Tenn.

2nd Vice-President—Price Doyle, Murray, Ky.

Secretary—Georgia B. Wagner, Montgomery, Ala.

Treasurer—C. V. Buttelman, Chicago, Ill.

Directors—Mary M. Conway, New Orleans, La. (Nat'l Board, 1935-37); Lewis L. Stookey, Mobile, Ala. (Nat'l Board, 1935-39); J. Henry Francis, Charleston, W. Va. (ex officio, 1935-37).

## SOUTHWESTERN MUSIC EDUCATORS CONFERENCE

### OFFICERS

(Elected at Springfield, 1935)

President—John C. Kendel, Denver, Colo.

1st Vice-President—R. Ritchie Robertson, Springfield, Mo.

2nd Vice-President—James L. Waller, Tulsa, Okla.

Secretary—T. Frank Coulter, Joplin, Mo.

Treasurer—Catharine E. Strouse, Emporia, Kan.

Directors—Grace V. Wilson, Wichita, Kan. (Nat'l Board, 1935-37); George Oscar Bowen, Tulsa, Okla. (Nat'l Board, 1935-39).



## State Chairmen

1935-1937

### California-Western Conference

Arizona—E. J. Schultz, Tucson  
 California—S. Earle Blakeslee, Ontario  
 Nevada—Bruce L. Hubbard, Winnemucca  
 Hawaii—Mrs. Dorothy Kahananui, Honolulu  
 Philippine Islands—Mrs. Petrona Ramos, Manila

### Eastern Conference

Connecticut—W. Raymond Randall, Stamford  
 Delaware—Wilbert B. Hitchner, Wilmington  
 District of Columbia—M. Esther England, Washington  
 Maine—E. Marion Dorward, Machias  
 Maryland (Baltimore)—John Denues, Baltimore  
 Massachusetts—Samuel A. W. Peck, Reading  
 New Hampshire—Mildred S. Stanley, Hanover  
 New Jersey—John H. Jaquish, Atlantic City  
 New York—Francis H. Diers, Fredonia  
 Ontario—G. Roy Fenwick, Hamilton  
 Pennsylvania—Geo. P. Spangler, Philadelphia  
 Rhode Island—Anna L. McInerney, Auburn  
 Vermont—Eleanor B. Doughty, Burlington

### North Central Conference

Illinois—Emma R. Knudson, Normal  
 Chicago (City)—John Barabash, Chicago  
 Indiana—Joseph Gremelspacher, Crawfordsville  
 Iowa—Charles Righter, Iowa City  
 Michigan—Eugene Heeter, Holland  
 Minnesota—Walter Grimm, Winona  
 Nebraska—Matthew Shoemaker, Hastings  
 North Dakota—John Howard, Grand Forks  
 Ohio—Russell B. Smith, Crestline  
 South Dakota—Valentine Preston, Mitchell  
 Wisconsin—Florence Flanagan, Milwaukee

### Northwest Conference

Alaska—Marjory A. Miller, Ketchikan  
 British Columbia—Rosa Marin, Vancouver  
 Idaho—Gustav G. Flechtner, Jerome; R. F. Goranson, Pocatello; Mary Granger, Lewiston  
 Montana—Stanley Teel, Missoula  
 Oregon—Louise Woodruff, Ashland; Anne Landbury Beck, Eugene; Helen Trygstad Prillamon, Portland  
 Washington—Helen M. Kretsinger, Seattle; Edna McKee, Pullman

### Southern Conference

Alabama—Mrs. Bertha Loys Gilbert, Montgomery  
 Canal Zone—Helen Baker, Balboa  
 District of Columbia—Edwin N. C. Barnes, Washington  
 Florida—Cleva J. Carson, Gainesville  
 Georgia—Jennie Belle Smith, Athens  
 Kentucky—Lynn W. Thayer, Louisville  
 Louisiana—Maynard Klein, New Orleans  
 Maryland—Mrs. G. Franklin Onion, Baltimore  
 Mississippi—Roy M. Martin, Greenwood  
 North Carolina—James Pfohl, Davidson  
 South Carolina—E. T. Gavin, Columbia  
 Tennessee—Clementine Monahan, Memphis  
 Virginia—Mary Carter Richeson, Portsmouth  
 West Virginia—Marie Boette, Buckhannon

### Southwestern Conference

Arkansas—Ruth Klepper, Little Rock  
 Colorado—J. Luella Burkhard, Pueblo  
 Denver (City)—Jenet Griffith, Denver  
 Kansas—Gratia Boyle, Wichita  
 Missouri—Dean Douglass, Jefferson City  
 Kansas City, Mo. (City)—Alice Gallup, Kansas City  
 St. Louis (City)—Eugene Hahnel, St. Louis  
 New Mexico—E. L. Harp, Artesia  
 Oklahoma—Robbie L. Wade, Shawnee  
 Texas—Mrs. Lena Milam, Beaumont  
 Utah—Mark Robinson, Ogden  
 Wyoming—Jessie E. Leffel, Cheyenne

## AFFILIATED ORGANIZATIONS

### National School Band Association

President—A. R. McAllister, Joliet, Ill.  
 1st Vice-President—William D. Revelli, Ann Arbor, Mich.  
 2nd Vice-President—Carleton L. Stewart, Mason City, Ia.  
 Secretary-Treasurer—C. V. Buttelman, Chicago, Ill.  
 Directors—Samuel T. Burns, Baton Rouge, La.; John H. Barabash, Chicago, Ill.; Ralph E. Rush, Cleveland Heights, O.; W. H. Terry, Hyrum, Utah; T. F. Coulter, Joplin, Mo.; James C. Harper, Lenoir, N. C.

### National School Orchestra Association

President—Adam P. Lesinsky, Whiting, Ind.  
 1st Vice-President—Ralph E. Rush, Cleveland Heights, O.  
 2nd Vice-President—George C. Wilson, Emporia, Kan.  
 Secretary-Treasurer—Otto J. Kraushaar, Waupun, Wis.  
 Directors—Alexander Harley, Des Plaines, Ill.; T. Frank Coulter, Joplin, Mo.; J. Leon Ruddick, Cleveland, O.

# *Affiliated Organizations (Continued)*

## **National School Vocal Association**

*Chairman*—Mabelle Glenn, Kansas City, Mo.  
*Sec'y-Treasurer*—Richard Grant, State College, Pa.  
*Directors*—Walter Butterfield, Providence, R. I.; Frederick Haywood, Oakland, Calif.; Harper C. Maybee, Kalamazoo, Mich.

## **Delaware State Education Association Department of Music**

*President*—Richard W. MacFaddin, Felton, Del.  
*Vice-President*—Annabel Groves Howell, Wilmington, Del.  
*Secretary*—Lester Bucher, Harrington, Del.  
*Treasurer*—Robert W. Pyle, Georgetown, Del.  
*Directors*—Wilbert Hitchner, Wilmington, Del.; Elizabeth C. Bacon, Wilmington, Del.; Nelle B. Baker, Claymont, Del.; William Miller, Milford, Del.; Pauline Minner, Ocean View, Del.

## **Michigan Music Educators Association**

*President*—David Matern, Ann Arbor, Mich.  
*Vice-President*—William W. Norton, Flint, Mich.  
*Secretary-Treasurer*—James E. F. Chase, Jackson, Mich.

## **New Jersey State Teachers Association Department of Music**

*President*—Clifford Demarest, Tenafly, N. J.  
*1st Vice-President*—Mabel E. Bray, Trenton, N. J.  
*2nd Vice-President*—K. Elizabeth Ingalls, Westfield, N. J.  
*Recording Secretary*—Maxwell MacMichael, Perth Amboy, N. J.  
*Corresponding Secretary*—M. Elizabeth Connolly, Rumson, N. J.  
*Treasurer*—L. Rogene Borgen, Trenton, N. J.  
*Directors*—Clarence J. Andrews, Arthur H. Brandenburg, Donald K. Cook, Robert Howard, Florence L. Ingram, Helen Klepfer, Ben Levy, Herbert Lloyd, Charlotte B. Neff, John V. Pearsall, J. Harold Rudy, R. A. L. Smith, Arthur E. Ward, Martha Wasson, Catherine M. Zisgen.

## **Louisiana Music Education Association**

*President*—Leonard Denena, New Orleans, La.  
*1st Vice-President*—George Stout, Baton Rouge, La.  
*2nd Vice-President*—Mary Conway, New Orleans, La.  
*Secretary*—Charles Wagner, New Orleans, La.  
*Treasurer*—Howard Voorhies, Lafayette, La.  
*Directors*—Ross Phares, Winnfield, La.; Ralph Potte, Hammond, La.; Marjorie Harp, Jennings, La.; Father Bassich, New Orleans, La.; Lincoln Igou, Baton Rouge, La.; Lillian McCook, Natchitoches, La.

## **Dixie School Band and Orchestra Association**

*President*—Roy M. Martin, Greenwood, Miss.  
*1st Vice-President*—Dean Shank, Waxahachie, Tex.  
*2nd Vice-President*—Lynn W. Thayer, Louisville, Ky.  
*Secretary-Treasurer*—W. C. Williams, Greenwood, Miss.

## **Ohio Music Education Association**

*President*—Gertrude DeBats, Bedford, Ohio.  
*1st Vice-President*—Russell B. Smith, Crestline, Ohio.  
*2nd Vice-President*—Arthur L. Williams, Oberlin, Ohio.  
*Secretary*—J. Benson Collins, Akron, Ohio.  
*Treasurer*—Paul Stevens, Delaware, Ohio.  
*Directors*—Walter M. Sells, Fremont; Austin Kuhns, Steubenville; Henri Schnabl, Portsmouth; Wendell Sanderson, Findlay; Theodore Normann, Columbia, Mo.

## **West Virginia Music Educators Association**

*President*—Oliver Edwards, Wheeling, W. Va.  
*Secretary*—Virginia Brand, Wheeling, W. Va.  
*Treasurer*—Marie Boette, Parkersburg, W. Va.

## **Idaho Music Educators Association**

*President*—Lloyd Thompson, Twin Falls, Idaho  
*Vice-President*—Archie N. Jones, Moscow, Idaho  
*Secretary*—Donald Foltz, Boise, Idaho  
*Treasurer*—John Hillman, Boise, Idaho  
*District Presidents:* North Idaho—Robert Lyons, Moscow; Southwest—Merton Blackler, Nampa; South Central—Reed T. Hyde, Burley; Southeast—H. F. Fawson, Pocatello; Northeast—Evan Christensen, Rexburg.

## **New England Music Festival Association**

*President*—Francis Findlay, Boston, Mass.  
*Vice-President*—Samuel A. W. Peck, Reading, Mass.  
*Executive Secretary*—John E. C. Merker, Newport, R. I.  
*Treasurer*—Adrian E. Holmes, Burlington, Vt.

## **Kentucky Band and Orchestra Directors Association**

*President*—C. E. Norman, Anchorage, Ky.  
*Vice-President*—James B. McKenna, Ft. Thomas, Ky.  
*Secretary*—J. H. Dameron, Maysville, Ky.  
*Treasurer*—L. P. Brown, Central City, Ky.  
*Directors*—The officers of the Association form the Board.

## **Western Kentucky Music Teachers Association**

*President*—Dean Dowdy, Madisonville, Ky.  
*Vice-President*—William H. Fox, Murray, Ky.  
*Secretary-Treasurer*—Esther Davies, Paducah, Ky.

## **Chicago High School Music Teachers Club**

*President*—Erhardt Bergstrasser, Chicago, Ill.  
*1st Vice-President*—John Barabash, Chicago, Ill.  
*2nd Vice-President*—C. J. Thomas, Chicago, Ill.  
*Recording Secretary*—Kathleen Lane, Oak Park, Ill.  
*Corresponding Secretary*—Lulu Parsons, Chicago, Ill.  
*Treasurer*—Elizabeth Grady, Chicago, Ill.  
*Members of the Board*—Henry Sopkin, Chicago, Ill.; Mary Lussion, Chicago, Ill.; Edith Wines, Chicago, Ill.; Helen Johnson, Chicago, Ill.

*Affiliated "In-and-About" Clubs***I-&-A Boston Music Educators Club**

President—Keith C. Brown, Newton Centre, Mass.  
 Vice-President—Anna L. McInerney, Auburn, R. I.  
 Secretary—Marguerite C. Burns, Melrose, Mass.  
 Treasurer—Henry W. Wheeler, Athol, Mass.  
 Directors—Rena I. Bisbee, Watertown, Mass.;  
 Frances G. French, Wellesley Hills, Mass.; Nel-  
 lie W. Shaw, Brocton, Mass.

**I-&-A Chicago Music Educators Club**

President—Robert J. White, East Chicago, Ind.  
 Vice-President—John H. Barabash, Chicago, Ill.  
 Secretary—Avis T. Schreiber, Chicago, Ill.  
 Treasurer—Mrs. Margaret Shepherd, Riverside, Ill.

**I-&-A Cincinnati Music Educators Club**

President—Ernest G. Hesser, New York, N. Y.  
 Vice-President—Annie West, Bellevue, Ky.  
 Secretary—Annette F. Manning, Cincinnati, Ohio.  
 Treasurer—Arthur Havlovic, Cincinnati, Ohio.

**I-&-A Detroit Music Educators Club**

President—Roy Parsons, Highland Park, Mich.  
 Vice-President—Homer G. LaGassey, Detroit, Mich.  
 Corresponding Secretary—Adelaide Hart, Detroit, Mich.  
 Recording Secretary—Marie Curtiss, Detroit, Mich.  
 Treasurer—Mabel Mickle, Detroit, Mich.

**I-&-A Flint (Mich.) Music Educators Club**

President—Clarence Eddy, Flint, Mich.  
 Vice-President—Mrs. Clarence Eddy, Flint, Mich.  
 Secretary-Treasurer—Frank Thomas, Flint, Mich.

**I-&-A Grand Rapids (Mich.) Music Educators Club**

President—M. F. Richards, Grand Haven, Mich.  
 Vice-President—Frank Showers, Grand Rapids, Mich.  
 Secretary-Treasurer—Winifred Smits, Muskegon, Mich.  
 Corresponding Secretary—Mrs. Verna Luther, Muskegon, Mich.

**I-&-A Harrisburg (Pa.) Music Educators Club**

President—Wm. M. Harclerode, Harrisburg, Pa.  
 Secretary—F. W. Froehlich, Harrisburg, Pa.

**I-&-A Indianapolis School Music Club**

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 Vice-President—Paul Hamilton, Oaklondon, Ind.  
 Secretary-Treasurer—Elizabeth Cochran, Indianapolis, Ind.  
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**I-&-A National Capital (Washington, D. C.) Music Club**

President—Edwin N. C. Barnes, Washington, D. C.  
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 Secretary—Walter C. Mercer, Richmond, Va.  
 Treasurer—Helen M. Bellman, Washington, D. C.

**I-&-A New York City Music Educators Club**

Chairman—Peter W. Dykema, New York, N. Y.  
 Secretary—Raymond Burrows, New York, N. Y.  
 Treasurer—John Findlay, Peekskill, N. Y.

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 1st Vice-President—Mrs. Besse Edmonds Smith, Bryn Athyn, Pa.  
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 Secretary-Treasurer—Elsie Mecaskie, Atlantic, N. J.  
 State Representatives—Elizabeth Staton, Wilmington, Del.; Robert Troutman, Audubon, N. J.; Marie Ashenfelter, Norristown, Pa.

**I-&-A Pittsburgh (Pa.) Music Educators Club**

President—Paul F. Brautigan, Bellevue, Pittsburgh, Pa.  
 Vice-President—Oscar W. Demmler, Ben Avon, Pa.  
 Secretary—Jean Fire, Ingomar, Pa.  
 Treasurer—Elza Bahlman, Pittsburgh, Pa.

**I-&-A St. Louis (Mo.) School Music Club**

President—Jessie Mangrum, St. Louis, Mo.  
 Vice-President—Innis R. Hopkins, St. Louis, Mo.  
 Secretary—Elizabeth J. Gunn, St. Louis, Mo.  
 Treasurer—F. C. Kreider, Collinsville, Ill.

**I-&-A Syracuse (N. Y.) Music Educators Club**

President—Frederic Fay Swift, Ilion, N. Y.  
 Vice-President—Laura Bryant, Ithaca, N. Y.  
 Secretary-Treasurer—Daniel F. Wagner, Fulton, N. Y.

**I-&-A Tulsa (Okla.) School Music Educators Club**

President—Clare Kiskaddon, Tulsa, Okla.  
 1st Vice-President—Mrs. Ouita Gardner, Tulsa, Okla.  
 2nd Vice-President—Mary Goodpasture, Tulsa, Okla.  
 Recording Secretary—Nelle Doering, Tulsa, Okla.  
 Corresponding Secretary—Golden Blakeley, Tulsa, Okla.  
 Treasurer—Charles Costello, Tulsa, Okla.

**I-&-A Twin Cities Music Educators Club (Minneapolis and St. Paul, Minn.)**

President—Bessie M. Stanchfield, St. Cloud, Minn.  
 Vice-President—Chester E. Belstrom, Minneapolis, Minn.  
 Secretary—B. C. Mapes, Minneapolis, Minn.  
 Treasurer—Arlys M. Denzel, Mound, Minn.  
 Directors—Bessie E. Kubach, Nell T. Whitaber, Lillian M. Knott, Mathilda A. Heck, Lois E. Powell.

# MUSIC EDUCATION EXHIBITORS ASSOCIATION

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New York City.

**Vice-President**—Arthur A. Hauser (Carl Fischer,  
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**Secretary-Treasurer**—Ennis D. Davis (Ginn and  
Co.), New York City.

## Executive Board

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Illinois.

Nelson M. Jansky (C. C. Birchard & Co.), Bos-  
ton, Massachusetts.

Robert Schmitt (Paul A. Schmitt Music Co.),  
Minneapolis, Minnesota.

Karl B. Shinkman (York Band Instrument Co.),  
Grand Rapids, Michigan.

## Members—1936

Affiliated Music Corporation,  
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88 Lexington Avenue,  
New York, N. Y.

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1600 Broadway  
New York, N. Y.

Ascher, Inc., Emil,  
315 Fourth Avenue,  
New York, N. Y.

Associated Glee Clubs of America,  
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Brooklyn, N. Y.

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25 West 45th Street,  
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Bronx Blvd. and 216th Street,  
Bronx, New York.

Baxter Northrup Company,  
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Los Angeles, Calif.

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Boston, Mass.

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43-47 West 23rd Street,  
New York, N. Y.

Boston Music Company,  
116 Boylston Street,  
Boston, Mass.

Buescher Band Instrument Co.,  
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The Clifton Press,  
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Chappell & Co., Inc.,  
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Clark-Brewer Teachers Agency,  
64 East Jackson Boulevard,  
Chicago, Ill.

Collegiate Cap and Gown Co.,  
366 Fifth Avenue,  
New York, N. Y.

Columbia Phonograph Company,  
1776 Broadway,  
New York, N. Y.

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113 West 57th Street,  
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Congdon, C. H.,  
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New York, N. Y.

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512 Conn Building,  
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Dieges & Clust,  
15 John Street,  
New York, N. Y.

Ditson Company, Inc., Oliver  
359 Boylston Street,  
Boston, Mass.

Educational Mfg. Company,  
Bloomfield, N. J.

Educational Music Bureau,  
434 South Wabash Avenue,  
Chicago, Ill.

Eldridge Entertainment House,  
Franklin, Ohio.

Elkan-Vogel Co., Inc.,  
1716 Sansom Street,  
Philadelphia, Pa.

Fairchild Aerial Camera Corp.,  
62—10 Woodside Avenue,  
Woodside, L. I., N. Y.

Federal Music Project,  
Washington, D. C.

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528 Elm Street,  
Cincinnati, Ohio.

Fischer, Inc., Carl,  
Cooper Square,  
New York, N. Y.

Fischer & Bro., J.,  
119 West 40th Street,  
New York, N. Y.

FitzSimons Co., H. T.,  
23 East Jackson Boulevard,  
Chicago, Ill.

Flammer, Inc., Harold,  
10 East 43rd Street,  
New York, N. Y.

Fox Publishing Co., Sam,  
1250 Sixth Avenue,  
New York, N. Y.

French, Samuel,  
25 West 45th Street,  
New York, N. Y.

Galaxy Music Corp.,  
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New York, N. Y.

Gamble Hinged Music Company,  
228 South Wabash Avenue,  
Chicago, Ill.

Ginn and Company,  
70 Fifth Avenue,  
New York, N. Y.

Gray Co., H. W.,  
159 East 48th Street,  
New York, N. Y.

Gretsch Mfg. Co., The Fred,  
60 Broadway,  
New York, N. Y.

Hall & McCreary Company,  
430 South Wabash Avenue,  
Chicago, Ill.

Handy Brothers Music Co., Inc.,  
1587 Broadway,  
New York, N. Y.

Harcourt, Brace and Company,  
383 Madison Avenue,  
New York, N. Y.

Haynes Co., Wm. S.,  
108 Massachusetts Avenue,  
Boston, Mass.

Hinds, Hayden & Eldridge, Inc.,  
5—9 Union Square,  
New York, N. Y.

Hoffman Co., Raymond A.,  
509 South Wabash Avenue,  
Chicago, Ill.

Hohner, Inc., M.,  
351 Fourth Avenue,  
New York, N. Y.

*Music Education Exhibitors Association**Members—1936 (Continued)*

- Jenkins Music Company,  
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- Juilliard Summer School,  
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New York, N. Y.
- Kalmus Orchestra Scores, E. F.,  
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New York, N. Y.
- Kaplan Musical String Company,  
South Norwalk, Conn.
- Kayser Music Binding Company,  
509 South Wabash Avenue,  
Chicago, Ill.
- Lewis & Son, Wm.,  
207 South Wabash Avenue,  
Chicago, Ill.
- Lorenz Publishing Company,  
501 East 3rd Street,  
Dayton, Ohio.
- Lyon & Healy,  
Wabash and Jackson Boulevard,  
Chicago, Ill.
- Marks Music Co., Edward B.,  
RCA Building,  
New York, N. Y.
- Martin Band Instrument Company,  
Elkhart, Ind.
- Metronome Musical Courier Co.,  
113 West 57th Street,  
New York, N. Y.
- Music Clubs Magazine,  
Ithaca, N. Y.
- Music News,  
310 South Michigan Avenue,  
Chicago, Ill.
- Music Service Press,  
11 East 14th Street,  
New York, N. Y.
- Musical America Corporation,  
113 W. 57th Street,  
New York, N. Y.
- Musical Digest,  
119 West 57th Street,  
New York, N. Y.
- Musical Review,  
448 Washington Avenue,  
Brooklyn, N. Y.
- Myers & Carrington,  
Redwood City, Calif.
- National Broadcasting Co.,  
30 Rockefeller Plaza,  
New York, N. Y.
- National Music League, Inc.,  
113 West 57th Street,  
New York, N. Y.
- New England Conservatory of  
Music,  
296 Huntington Avenue,  
Boston, Mass.
- O'Hara, Geoffrey,  
Tuckahoe, N. Y.
- Ostrovsky Institute,  
16 Court Street,  
Binghamton, N. Y.
- Ostwald, Inc., Uniforms By,  
18 E. 16th Street,  
New York, N. Y.
- Pathfinder, The,  
420 Lexington Avenue,  
New York, N. Y.
- Paull Pioneer Music Company,  
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